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Metodo di Esercizi Tecnici.

Libro V.

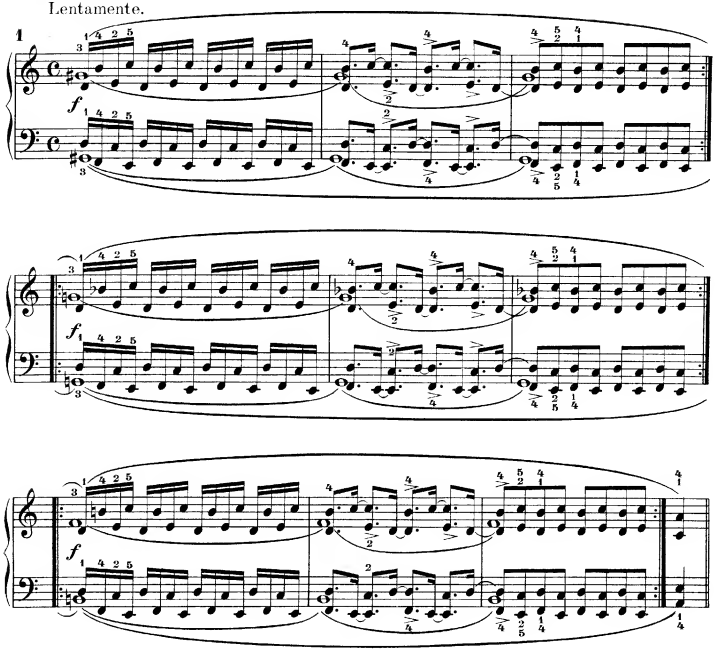
Le seste, le ottave e gli accordi.

PARTE PRIMA.

B. Mugellini.

1. Esercizi preparatori per l'esecuzione delle seste legate.

Lentamente.



ogni battuta si ripete più volte.

2

f e legatissimo

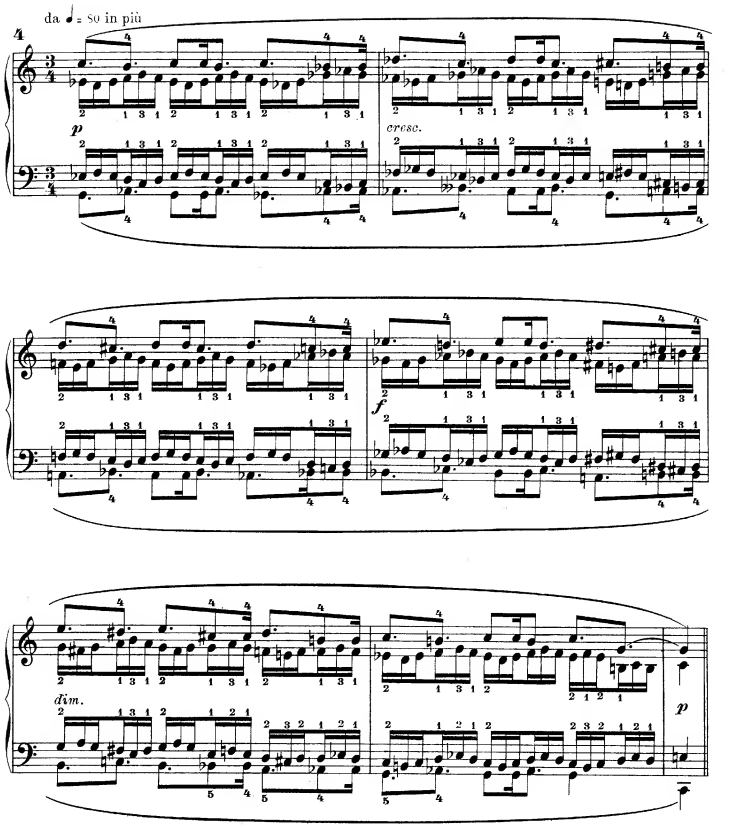
oppure:

oppure:

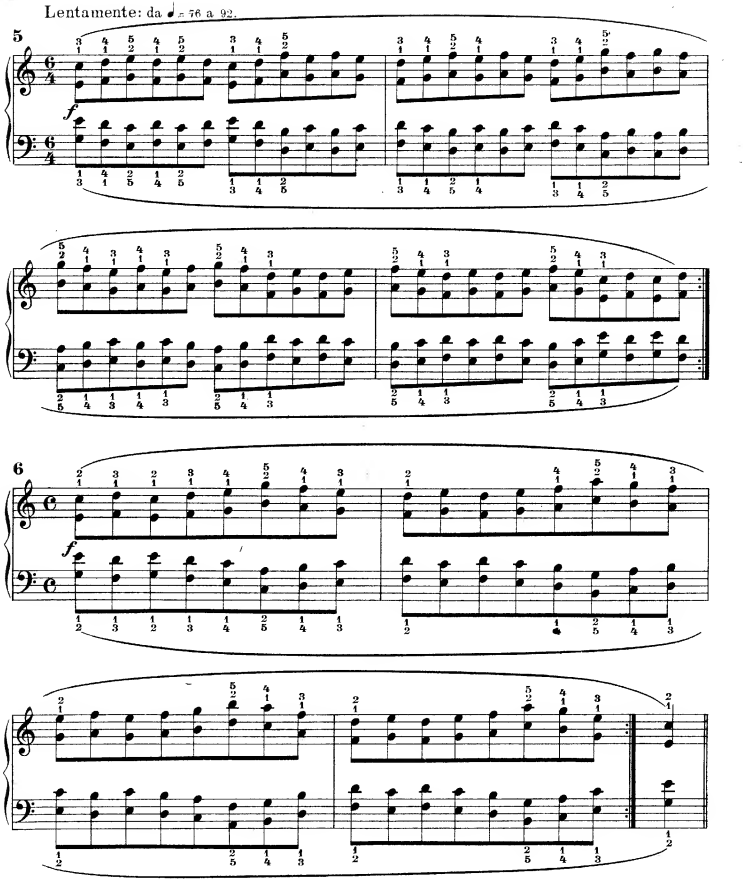
Lentamente.

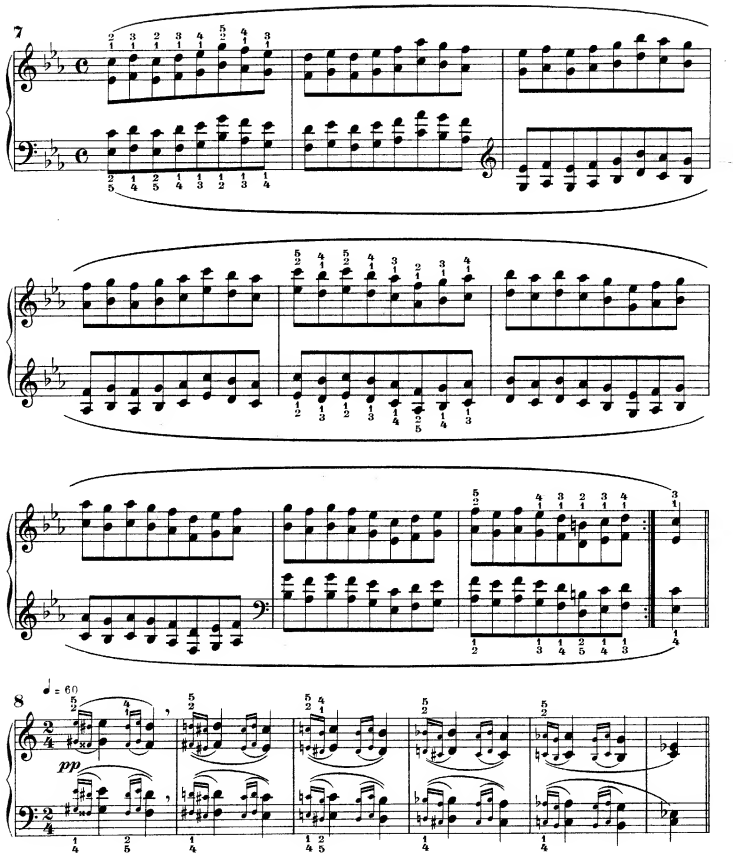
3

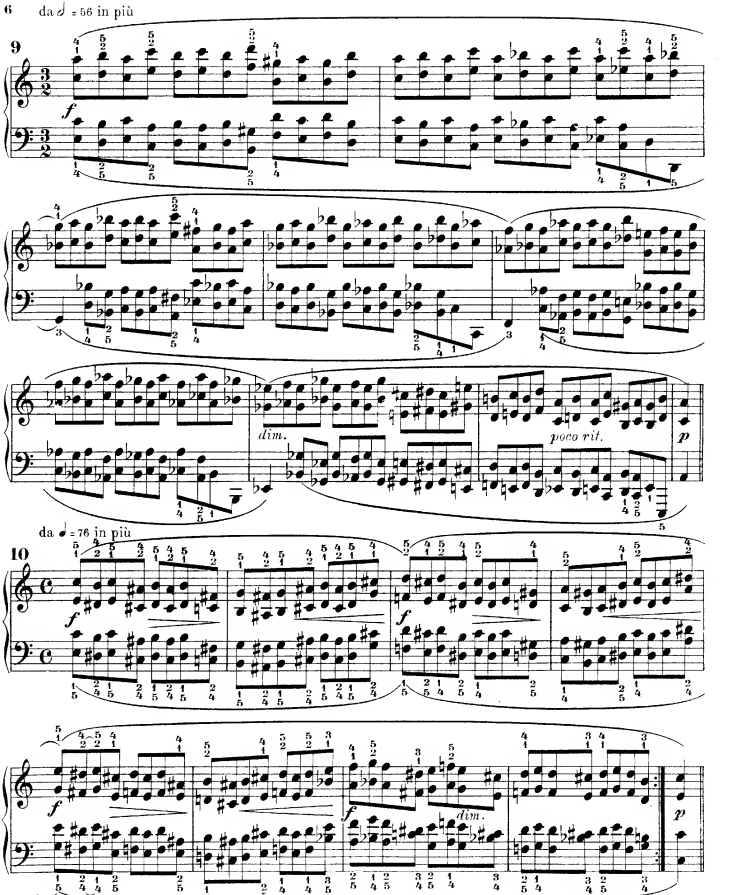
f e legatissimo


da ♩ = 80 in più
4
p
cresc.
f
dim.
p

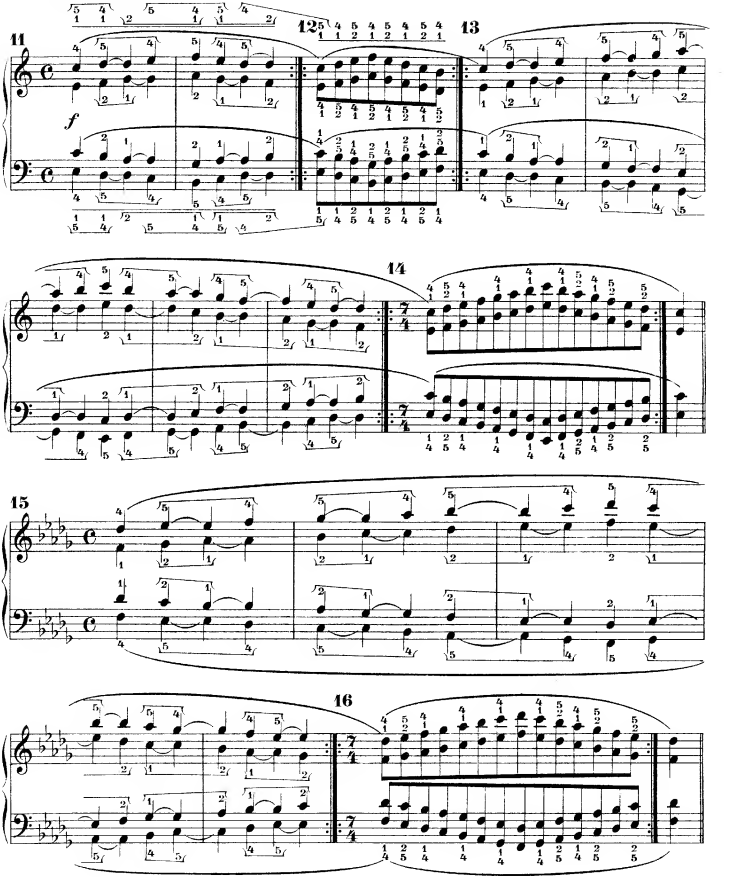
Lentamente: da ♩= 76 a 92.



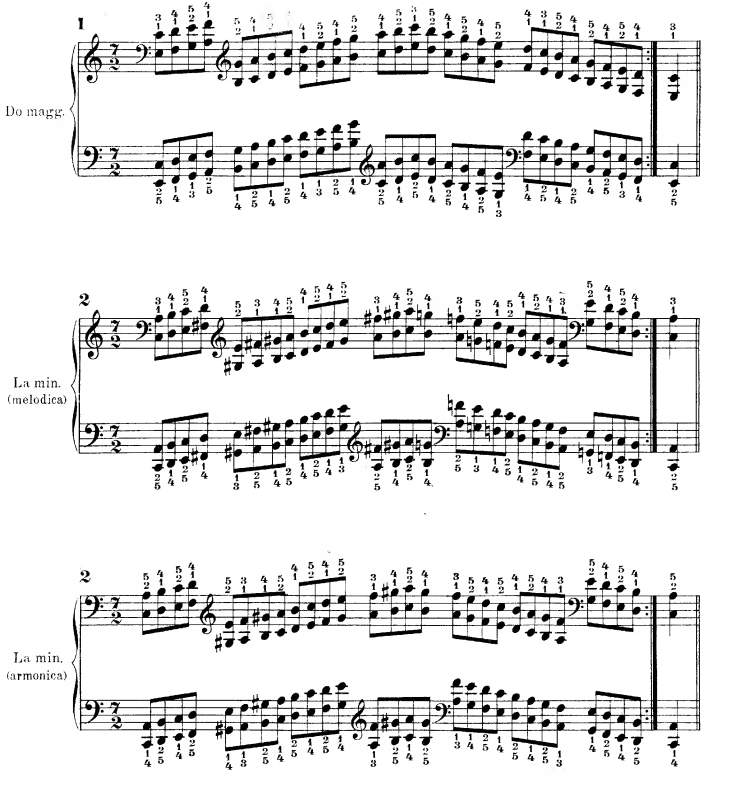

7
8
♩ = 60
pp

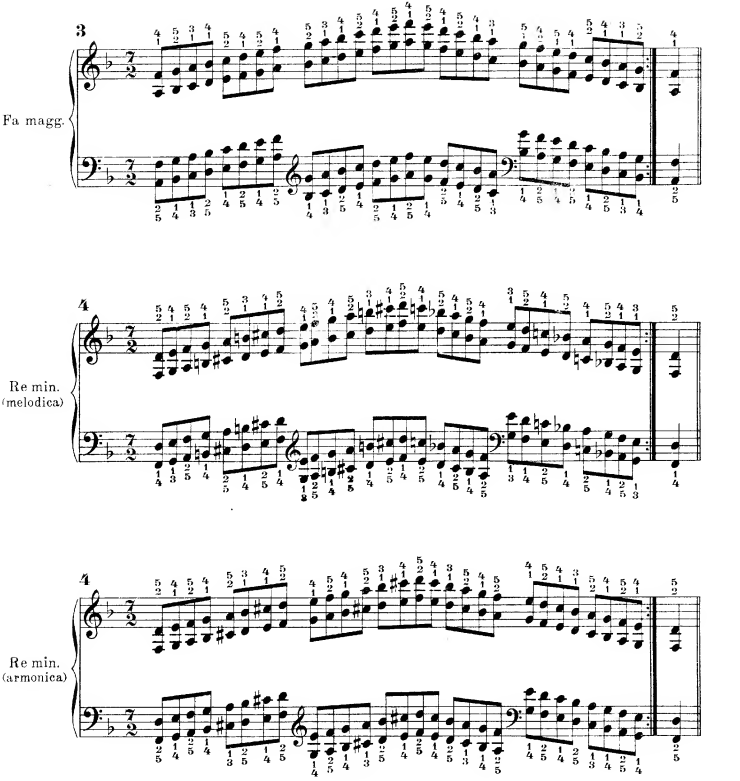

da ♩ = 56 in più
9
f
dim.
poco vit.
p
da ♩ = 76 in più
10
f
f
dim.
p

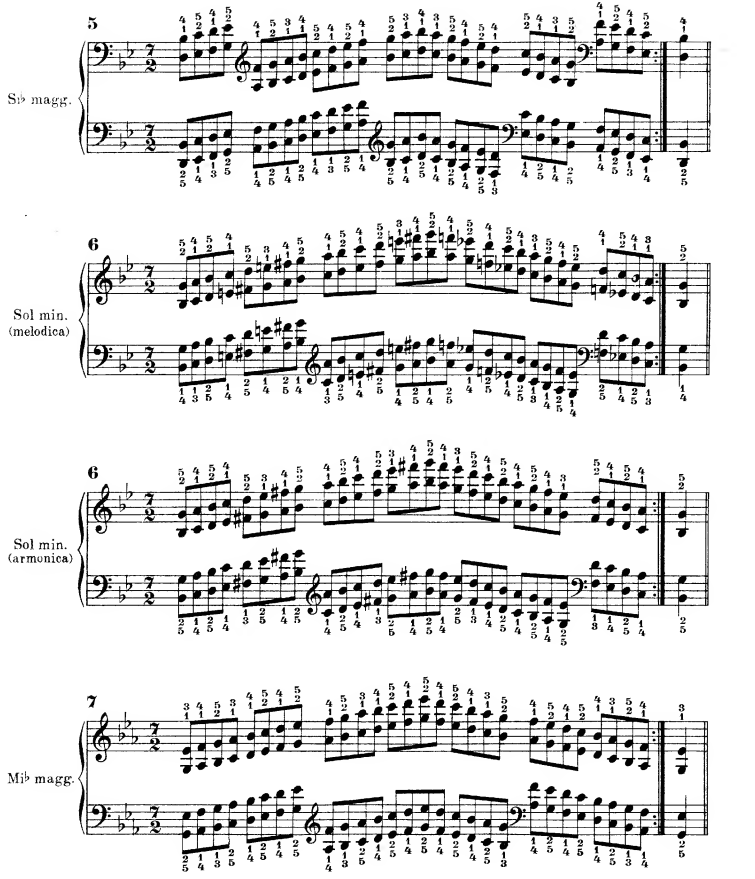
Lentamente.



2. Le scale di doppie seste, per moto retto, in tutte le tonalità.




3
Fa magg.
4
Re min.
(melodica)
4
Re min.
(armonica)


5
Si♭ magg.
6
Sol min.
(melodica)
6
Sol min.
(armonica)
7
Mi♭ magg.

8

Do min.
(melodica)

8

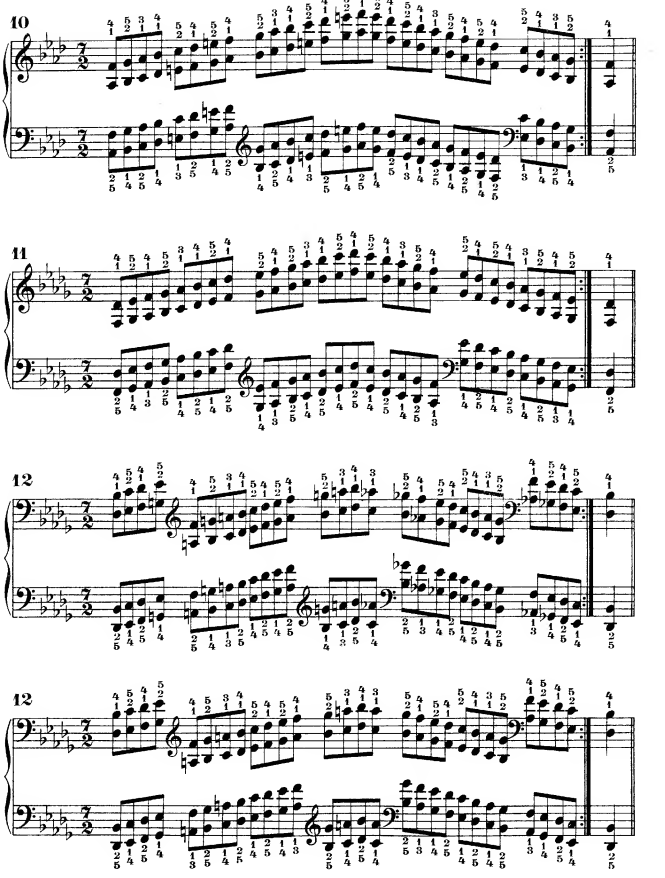
Do min.
(armonica)

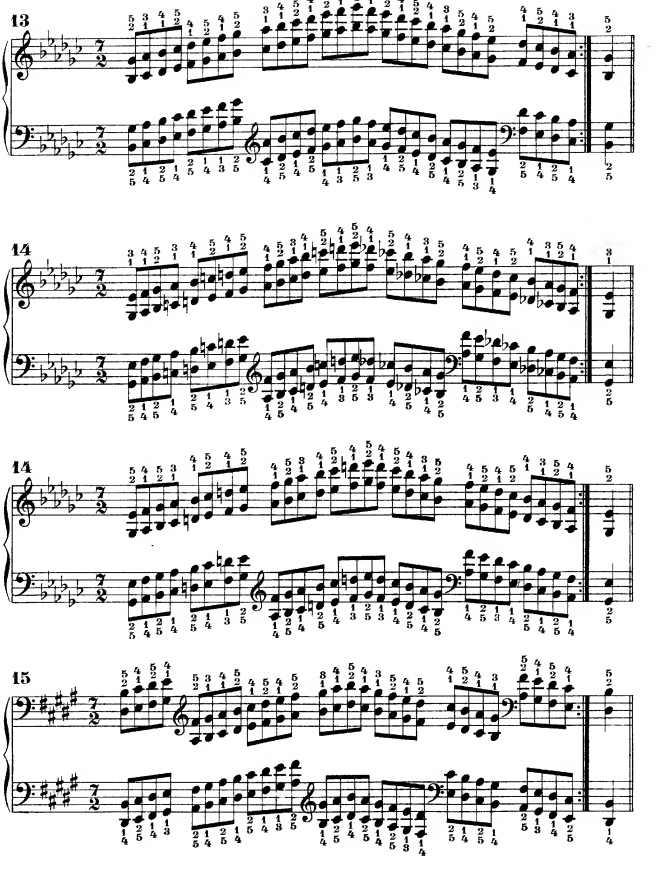
9

La♭ magg.

10

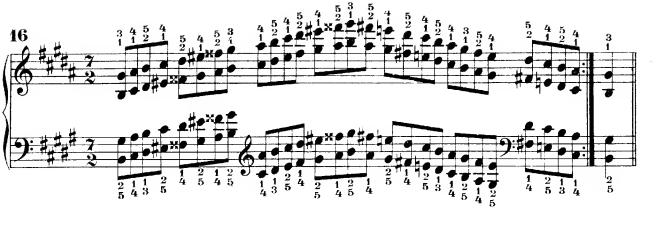
Fa min.
(melodica)


10
Fa min.
(armonica)
11
Re♭ magg.
12
Si♭ min.
(melodica)
12
Si♭ min.
(armonica)


13
Sol♭ magg.
14
Mi♭ min.
(melodica)
14
Mi♭ min.
(armonica)
15
Si magg.

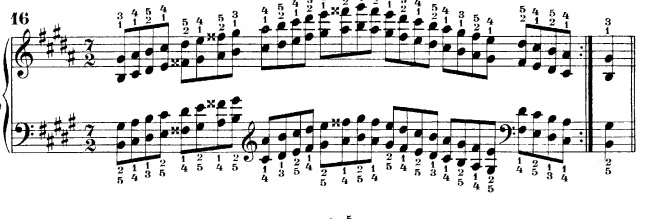
16

Sol♯ min.
(melodica)



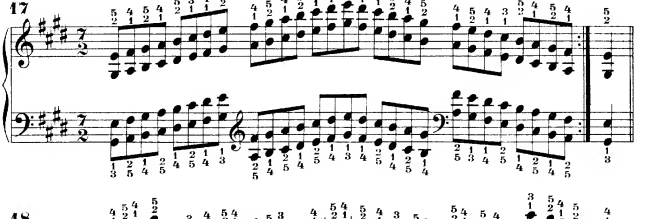
16

Sol♯ min.
(armonica)



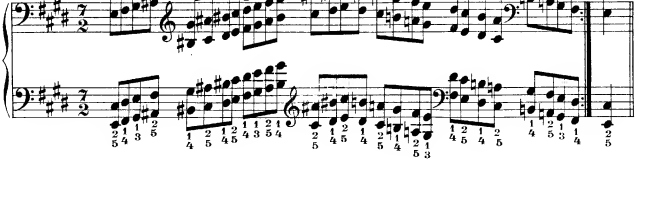
17

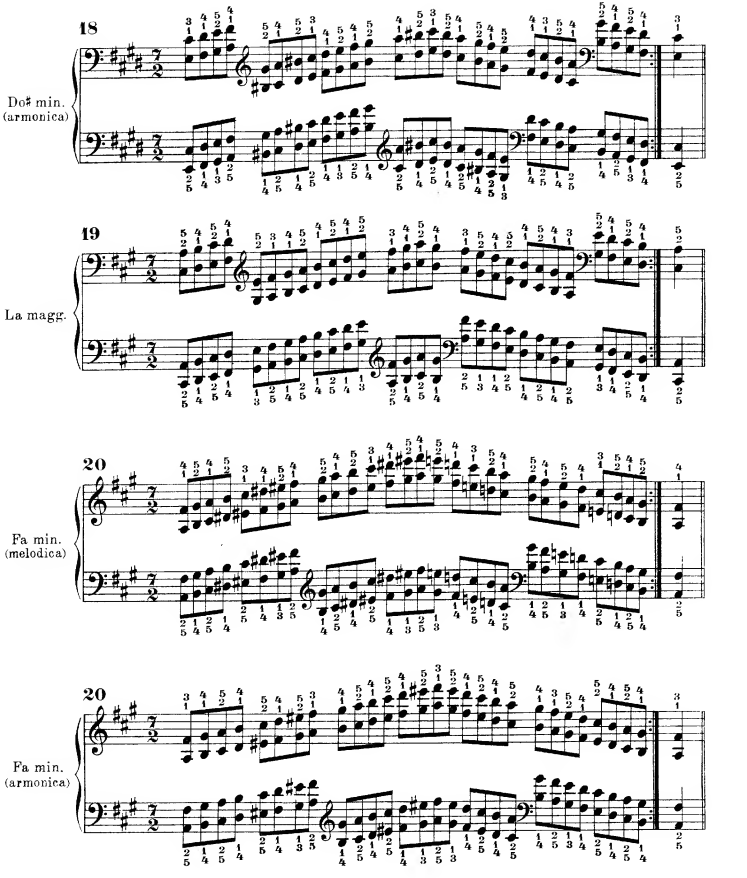
Mi magg.



18

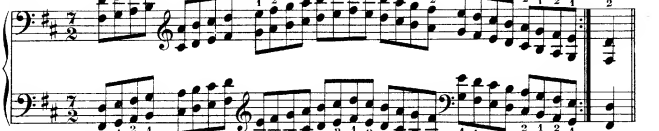
Do♯ min.
(melodica)




18
Do♯ min.
(armonica)
19
La magg.
20
Fa min.
(melodica)
20
Fa min.
(armonica)

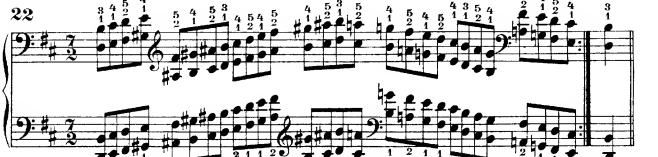
21

Re magg.



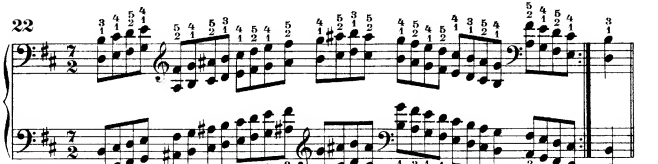
22

Si min.
(melodica)



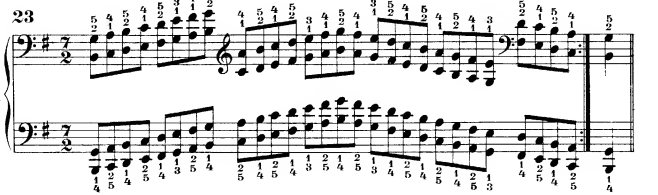
22

Si min.
(armonica)

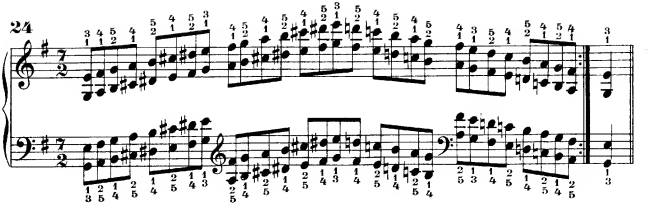


23

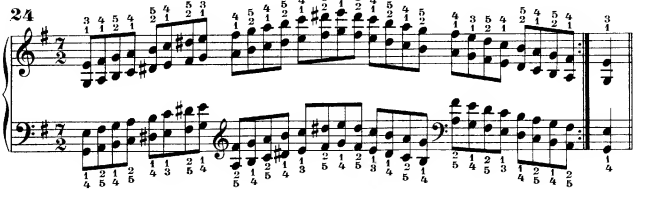
Sol magg.



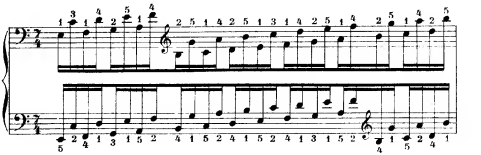
Mi min.
(melodica)

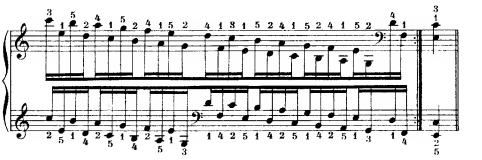


Mi min.
(armonica)

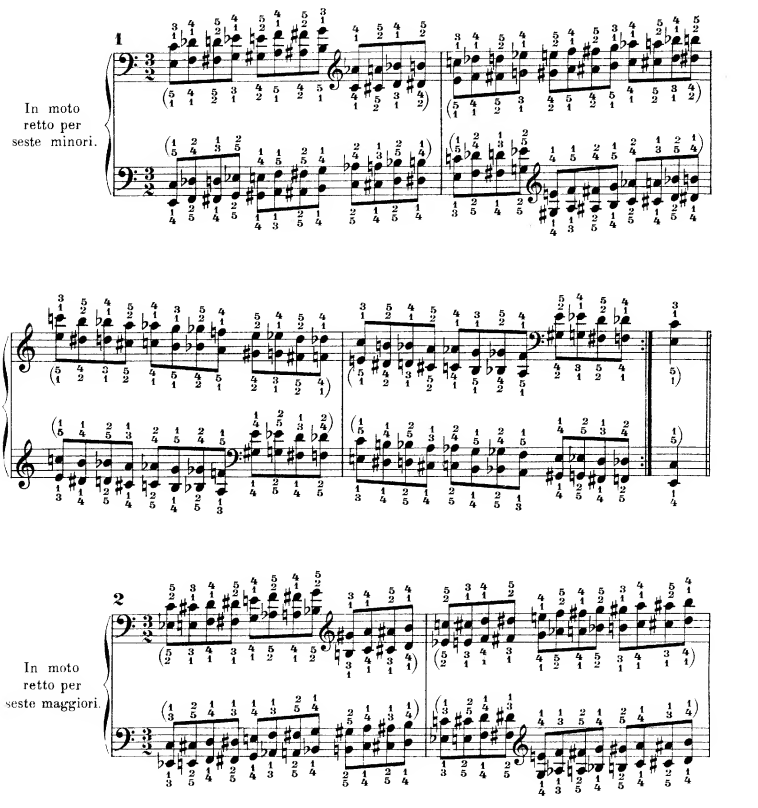


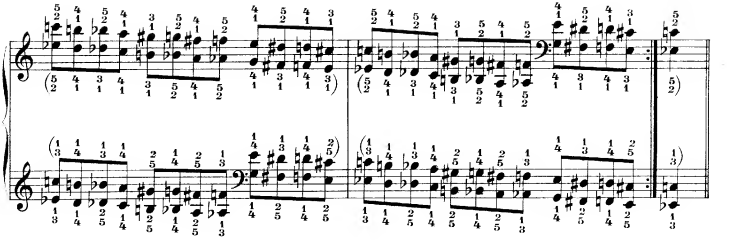
L'allievo potra esercitarsi anche nell' esecuzione delle scale per seste disgiunte servendosi della diteggiatura fissata per le scale di doppie seste. Diamo l'esempio della scala di do maggiore.

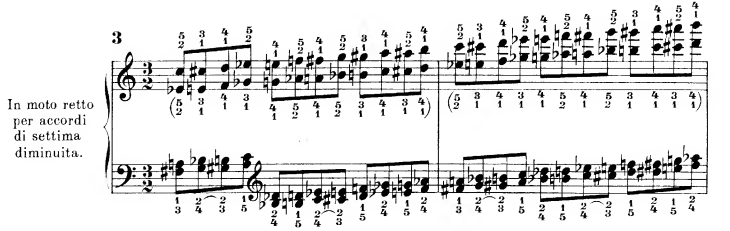


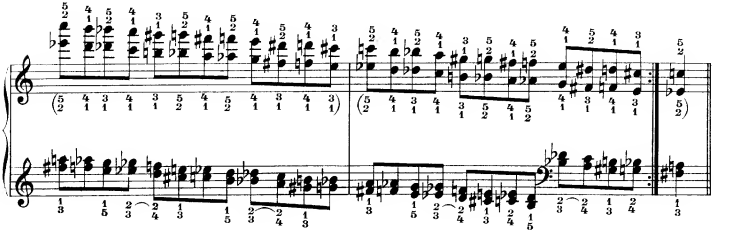


3. Le scale cromatiche in moto retto e contrario per doppie seste maggiori e minori.



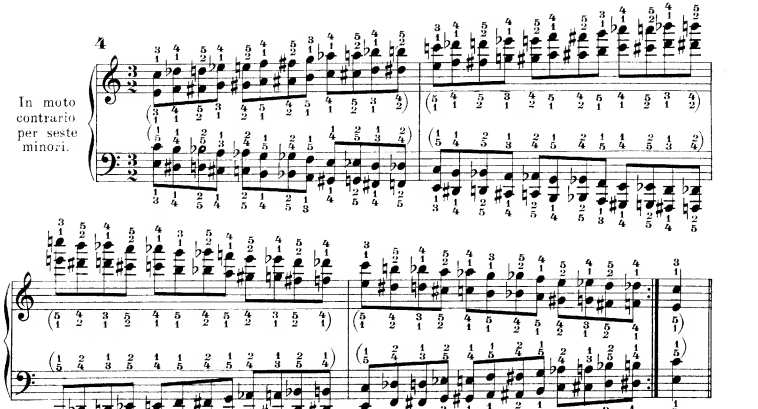



3
In moto retto
per accordi
di settima
diminuita.



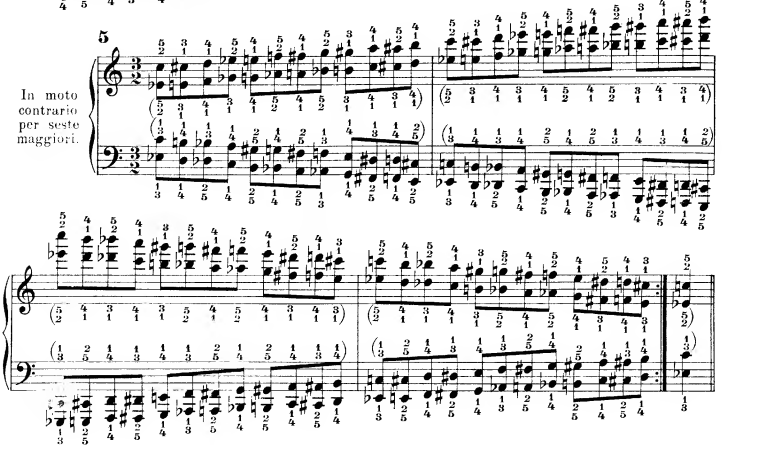
4

In moto contrario per seste minori.



5

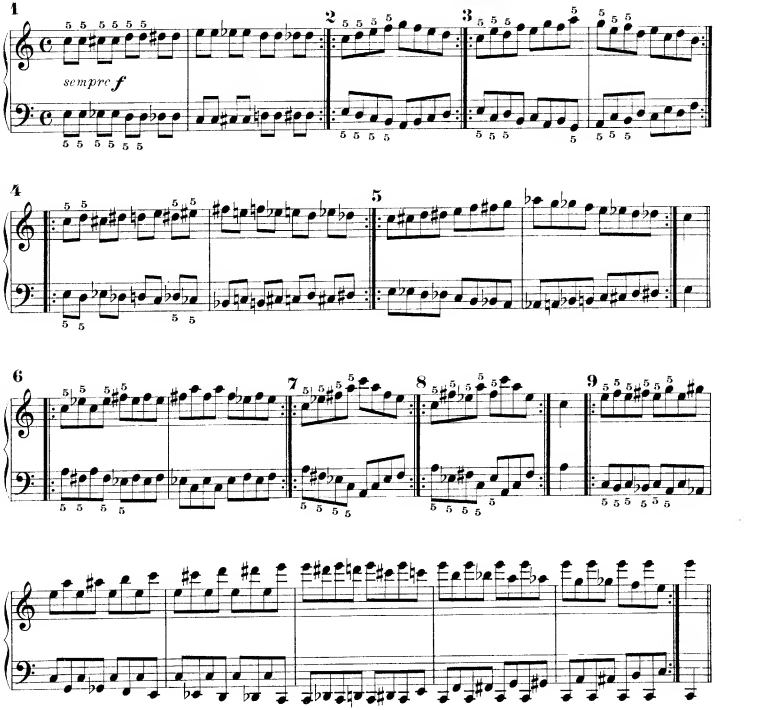
In moto contrario per seste maggiori.



PARTE SECONDA.

4. Esercizi per addestrarsi all' esecuzione delle ottave staccate.

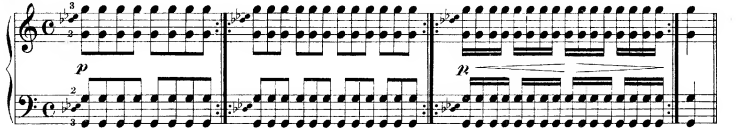
Il mignolo non deve minimamente articolarsi. Esso deve percuotere il tasto, stando curvo, come se eseguisse la nota estrema di una ottava. La mano dev' essere allargata circa nell' ampiezza di una ottava. Questi esercizi debbono in principio studiarsi a mani separate.



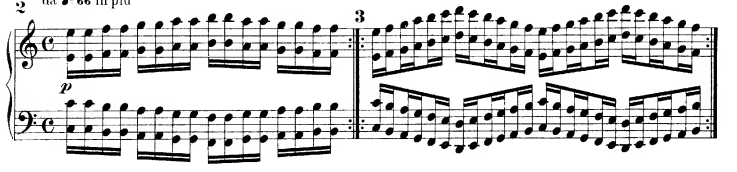
5. Le ottave staccate.

Nell' esercizio che segue (N. 1) il secondo e terzo dito debbono rimanere sempre a contatto delle due note segnate in carattere piccolo senza però abbassarne i tasti. L'esercizio si cominci lentamente ed a poco per volta si acceleri la ripercussione dell' ottava. Al minimo segno di stanchezza si deve interrompere l'esercizio.

1

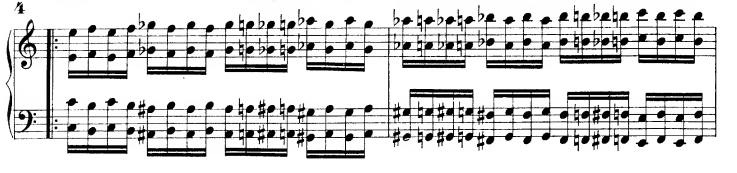


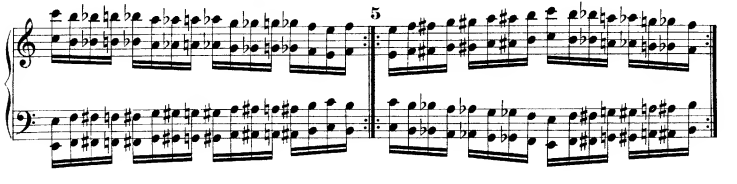
2 da ♩= 66 in più

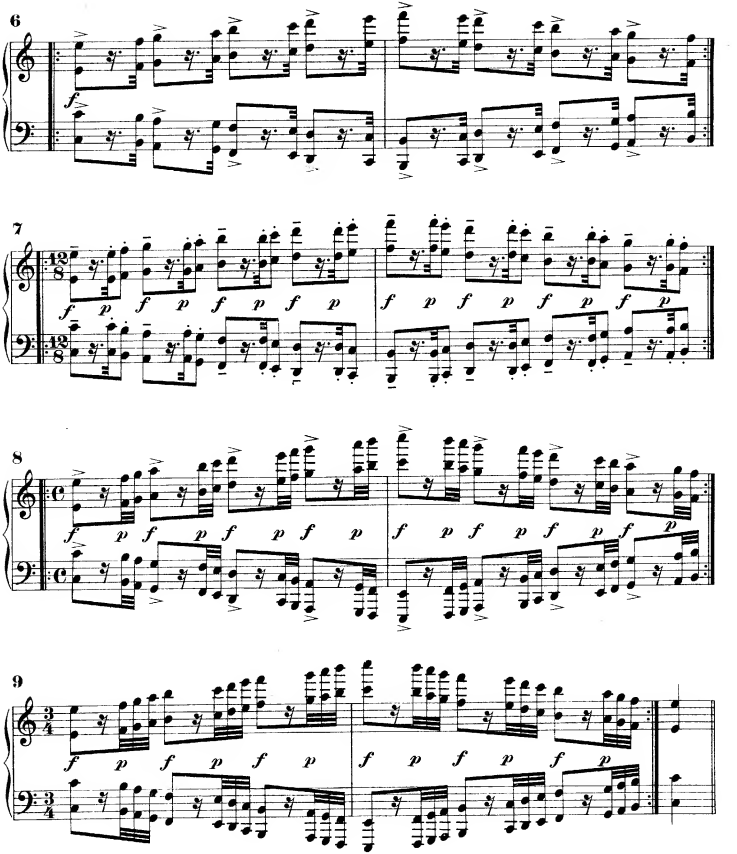


L'allievo deve esercitarsi nell' eseguire le ottave sui tasti neri tanto col quinto dito che col quarto.

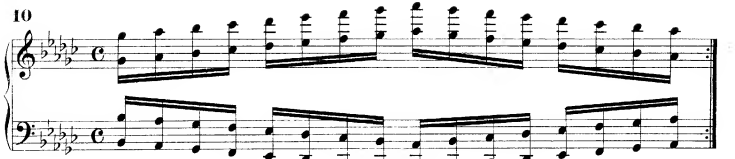
4



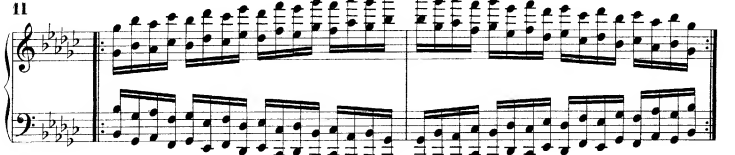



6
7
8
9

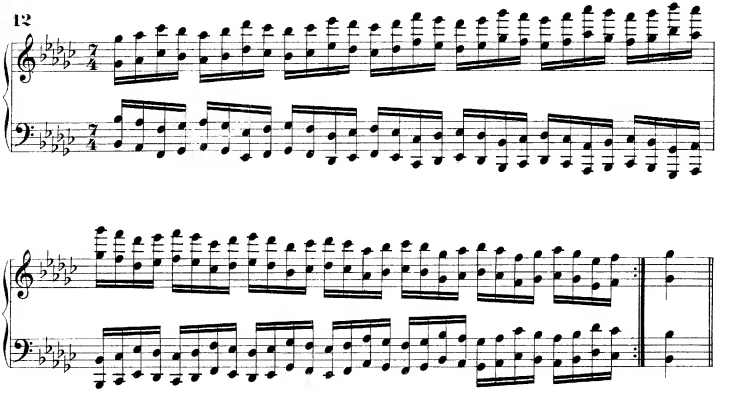
10

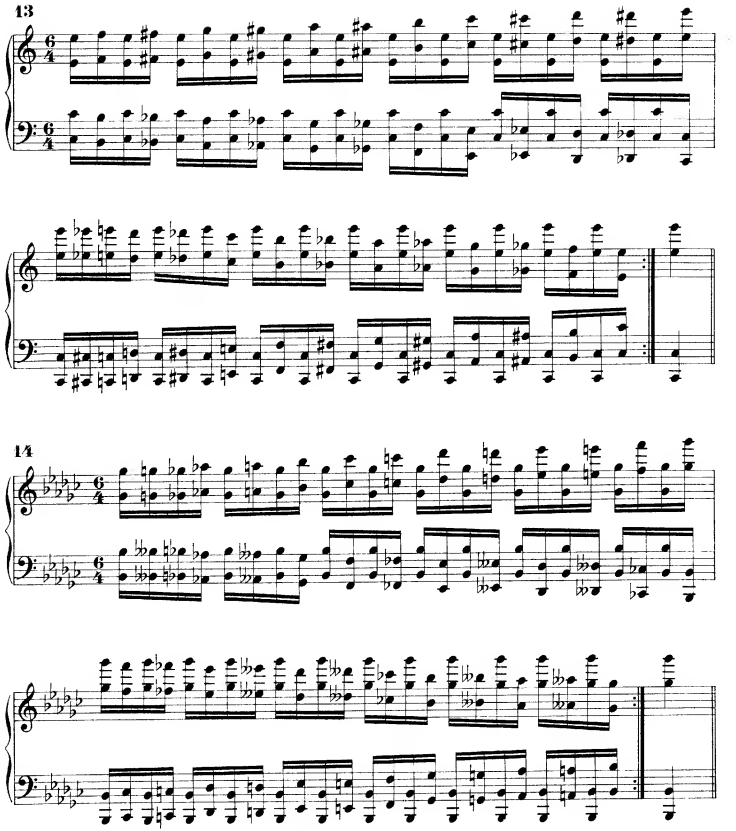


11

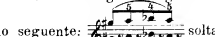


12

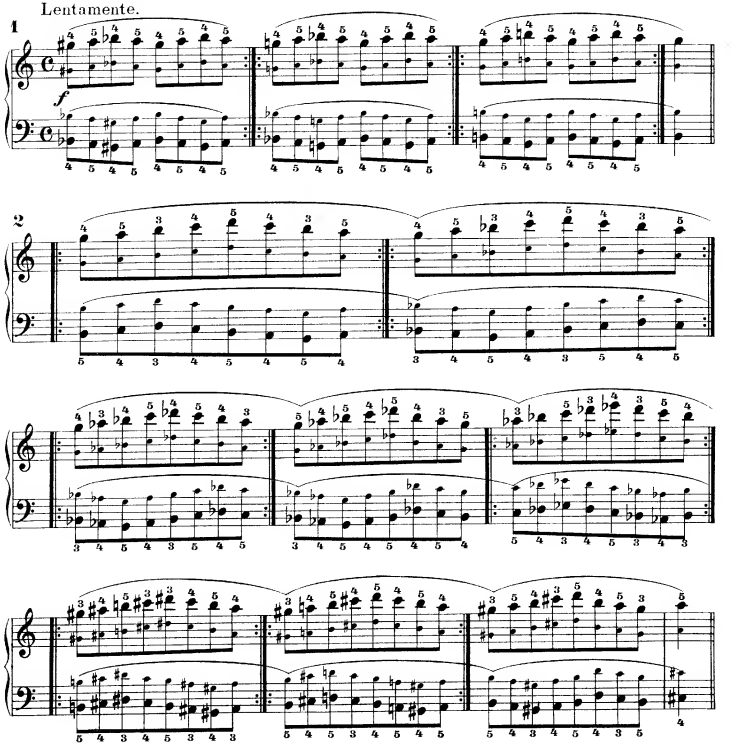


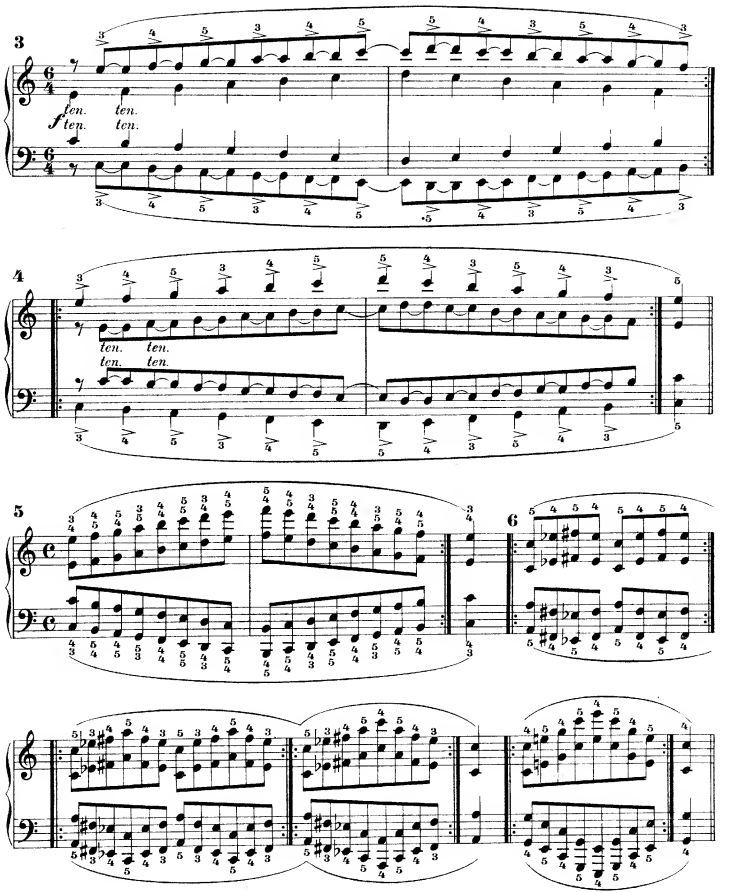

13
14

6. Le ottave legate.

In principio si deve studiare a mani separate soltanto la parte scritta con carattere grande senza eseguire l'ottava, ma tenendo la mano allargata giusto nell' estensione di una ottava: poi si eseguiranno, sempre a mani separate, entrambe le note che costituiscono l'ottava legando rigorosamente quelle affidate al 3°, 4° e 5° dito, e staccando il pollice nel modo seguente:  soltanto in seguito, quando si sia certi di legare perfettamente la parte estrema dell' ottava, si cerchi di tenere, per quanto è possibile, anche le note eseguite dal pollice.

Lentamente.

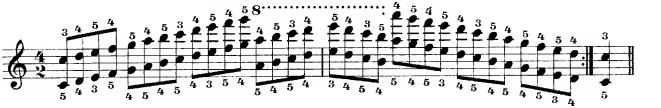



3
ten. ten.
f ten. ten.
4
ten. ten.
ten. ten.
5
6

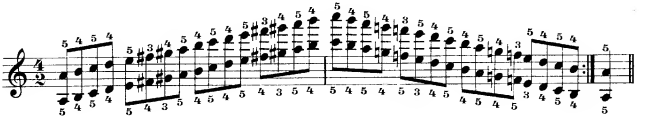
7. Le scale in ottave staccate e legate.

La diteggiatura è segnata per l'esecuzione legata delle scale. Per eseguire le scale staccate si consiglia di esercitarsi adoperando sempre il 5° e 1° ed anche adoperando il 4° e 1° sui tasti neri

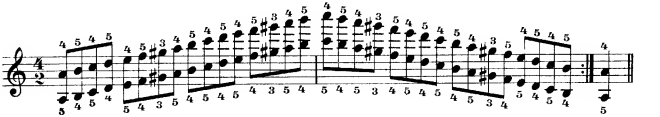
Do magg.



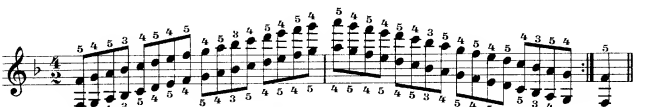
La min.



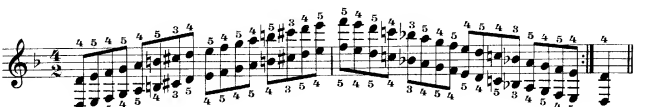
La min. (armonica)



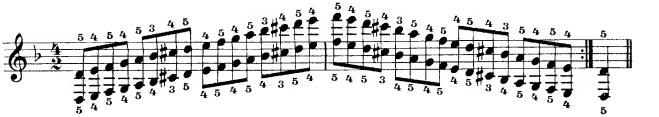
Fa magg.



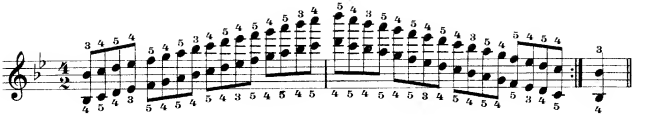
Re min.



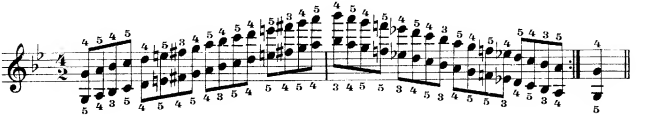
Re min. (armonica)



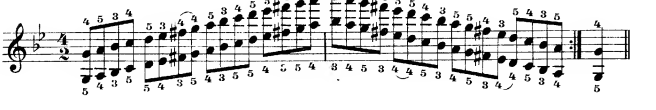
Sib magg.



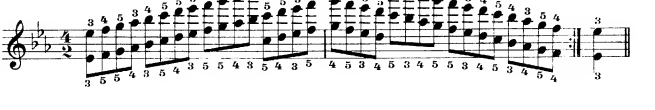
Sol min.



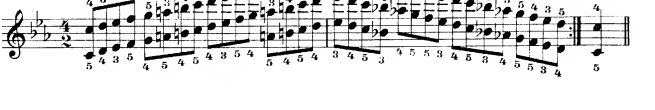
Sol min.
(armonica)



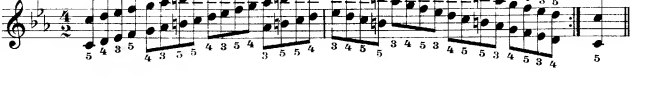
Mib magg.

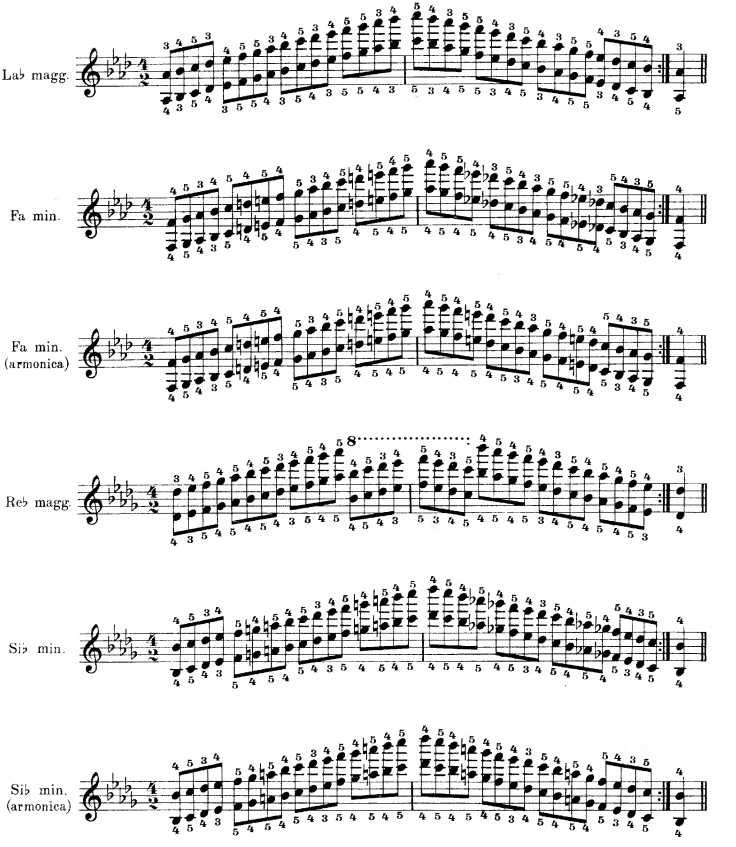


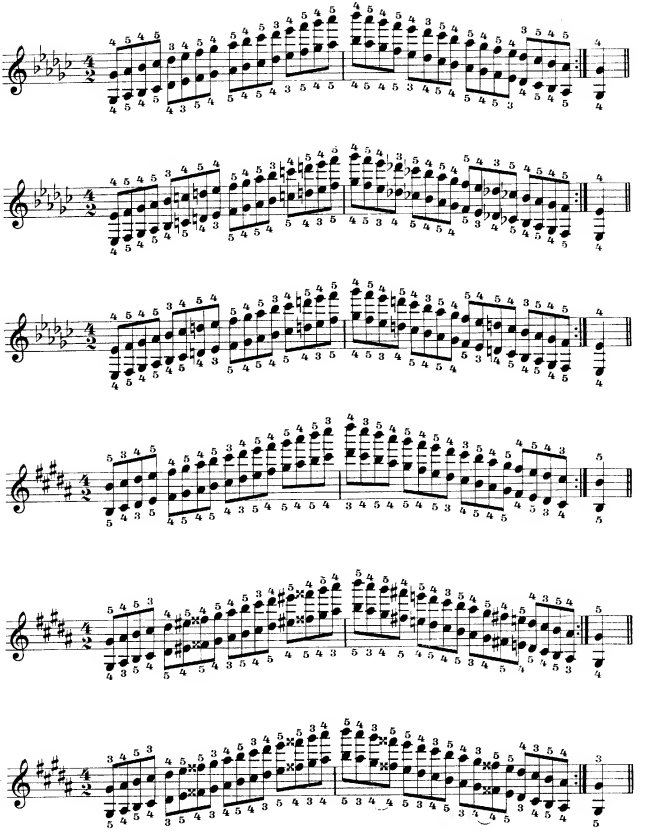
Do min.



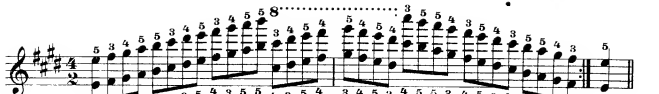
Do min.
(armonica)



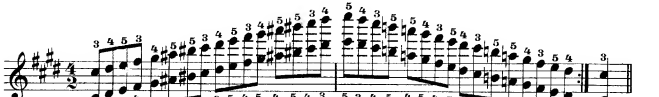

Lab magg.
Fa min.
Fa min.
(armonica)
Reb magg.
Sib min.
Sib min.
(armonica)


Solb magg.
Mib min.
Mib min.
(armonica)
Si magg.
Sol♯ min.
Sol♯ min.
(armonica)

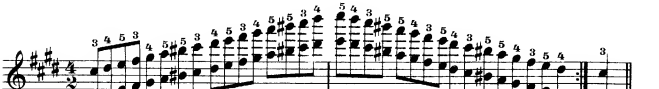
Mi magg.



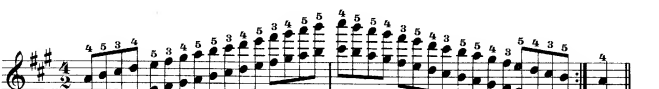
Do♯ min.



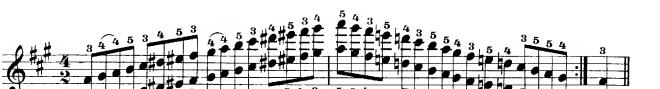
Do♯ min. (armonica)



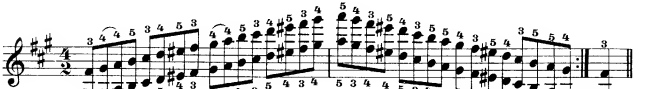
La magg.



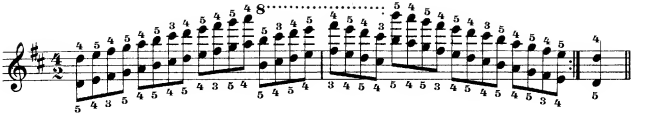
Fa♯ min.



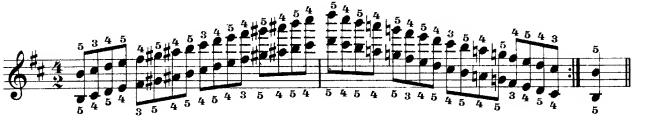
Fa♯ min. (armonica)



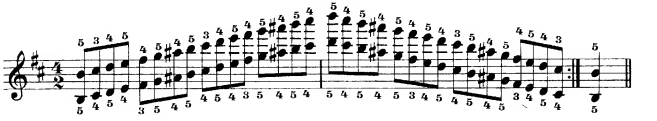
Re magg.



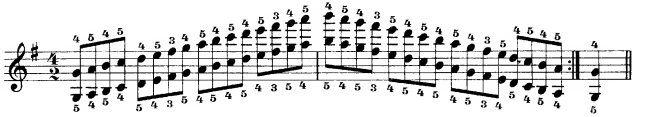
Si min.



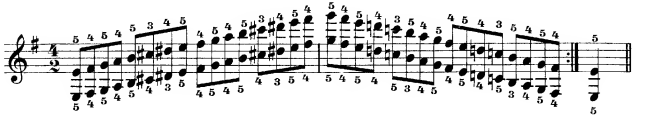
Si min.
(armonica)



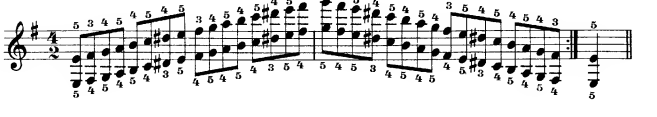
Sol magg.



Mi min.

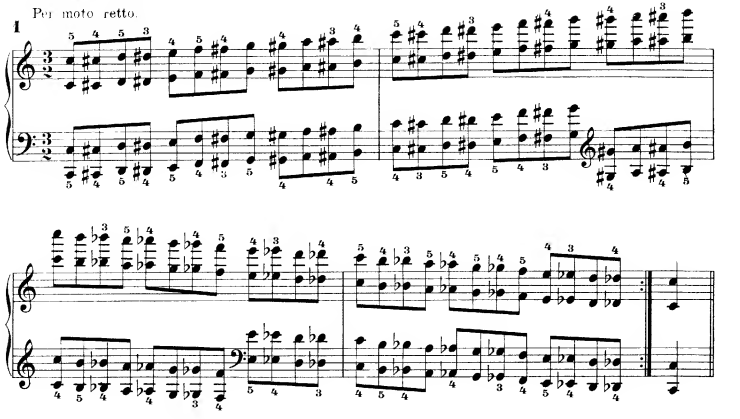


Mi min.
(armonica)

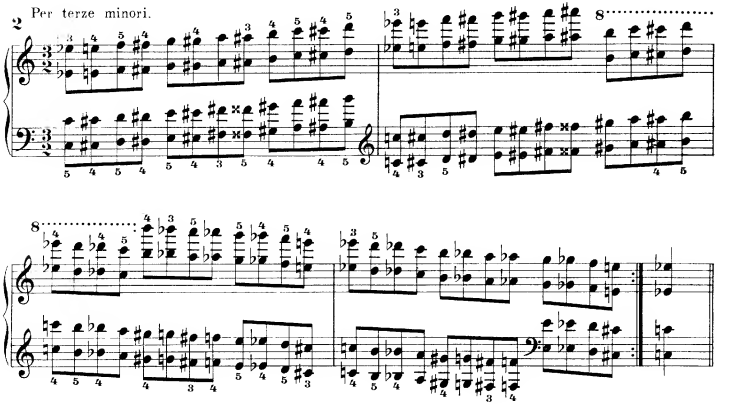


8. Scale cromatiche per ottave.

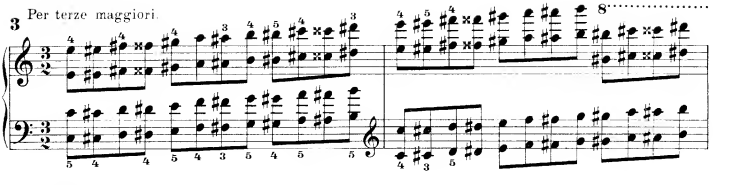
1 Per moto retto.

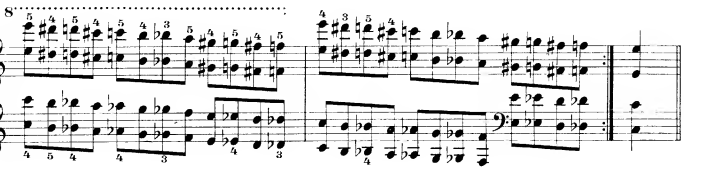


2 Per terze minori.



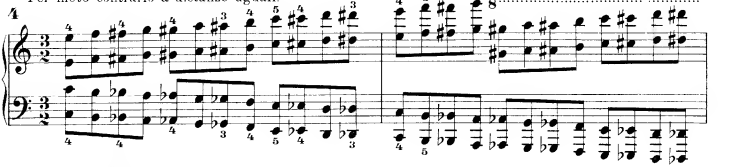
3 Per terze maggiori.

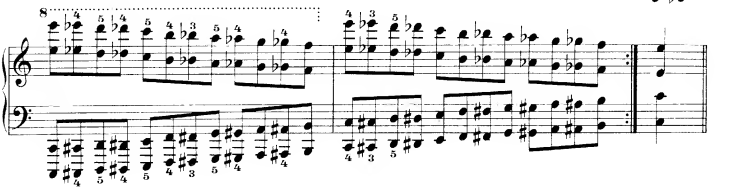




Per moto contrario a distanze uguali.

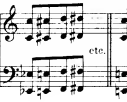
4



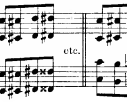


L'allievo può studiare la scala cromatica per ottave anche nelle seguenti altre forme:

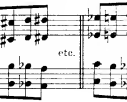
In moto retto per sesto maggiori.



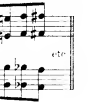
In moto retto per sesto minori.



In moto contrario all' ottava.

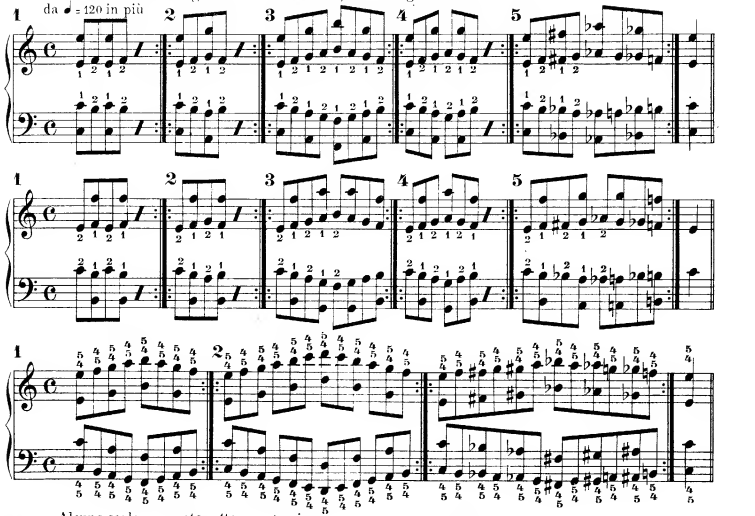


In moto contrario alla terza minore.

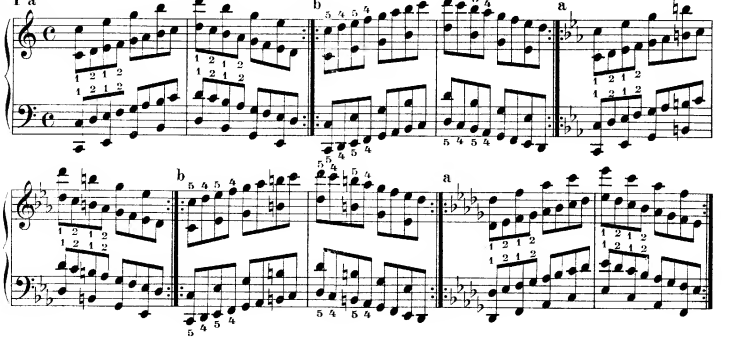


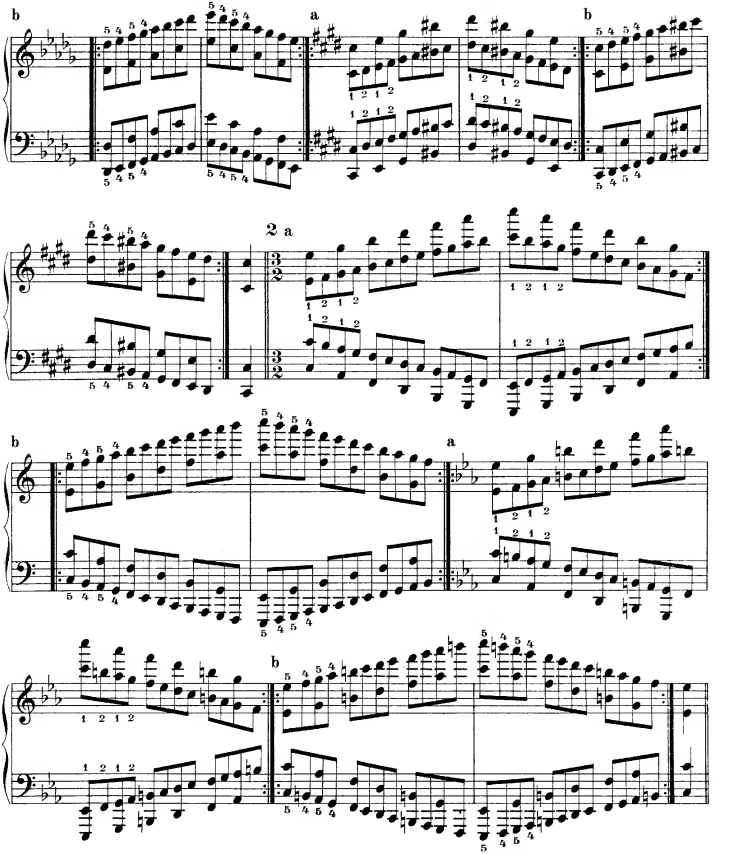
9. Ottave interrotte.

Da studiarsi non legato ed anche staccato, in varie gradazioni di forza.



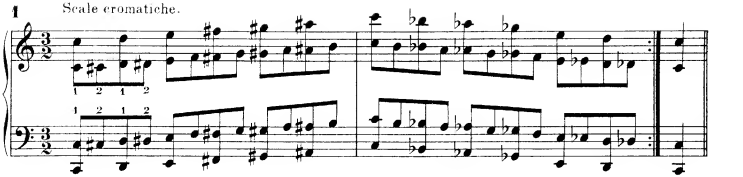
Alcune scale per moto retto e contrario.



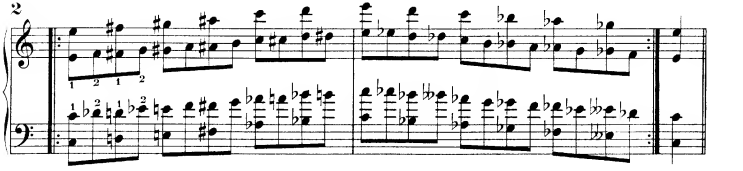


Si lascia all' allievo la cura d'esercitarsi in altre tonalità, sia per moto retto che contrario, nelle due forme a e b.

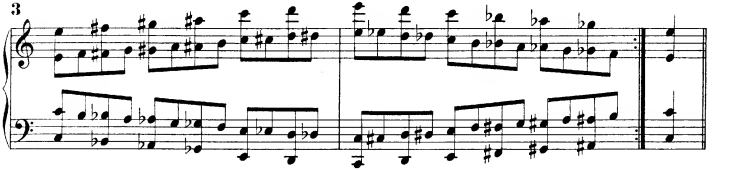
1 Scale cromatiche.



2

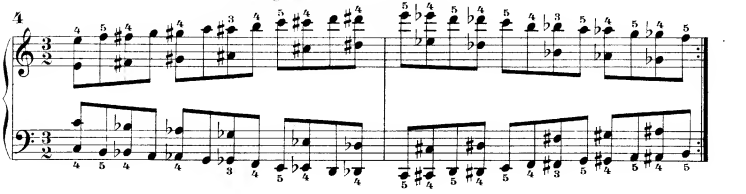


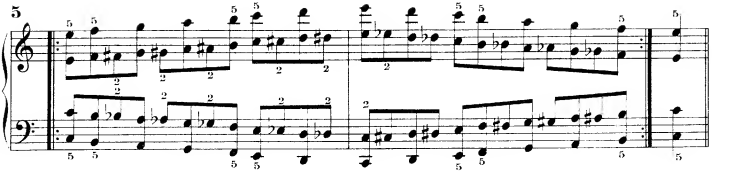
3



Altre forme d'ottave interrotte a guisa di scala cromatica.

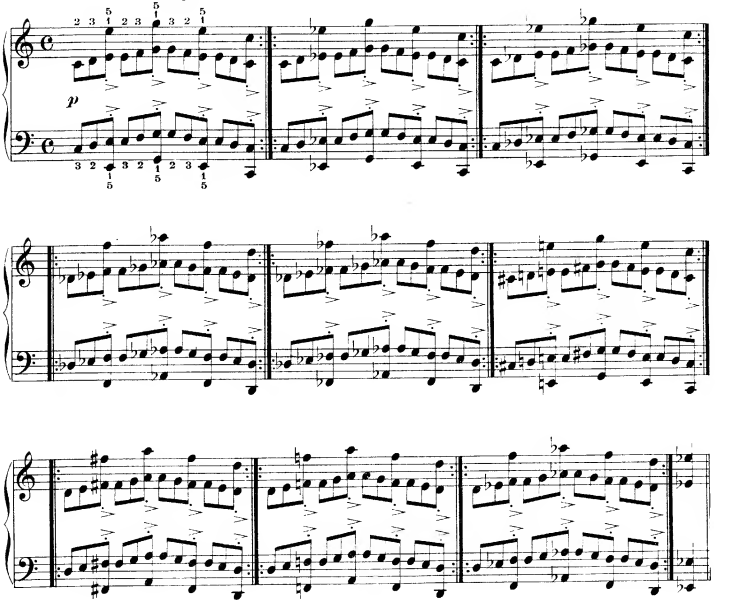
4





10. Esercizi vari d'ottave interrotte.

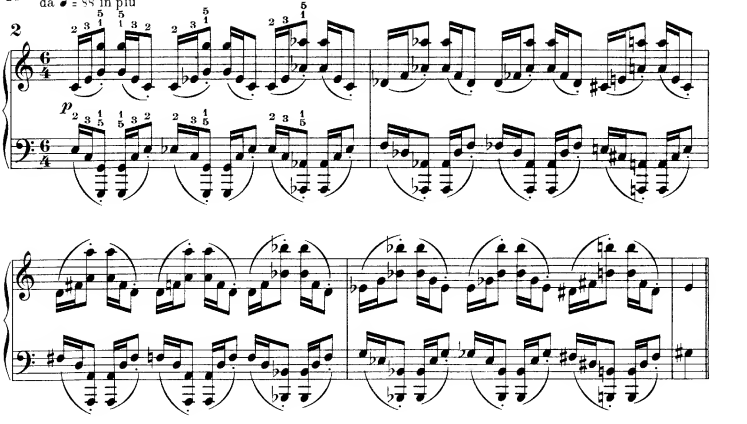
Veloce: da ♩ = 126 in più.



da ♩ = 88 in più

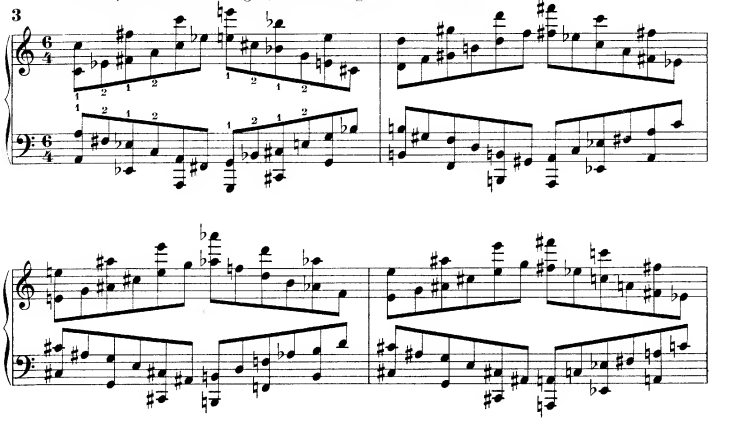
2

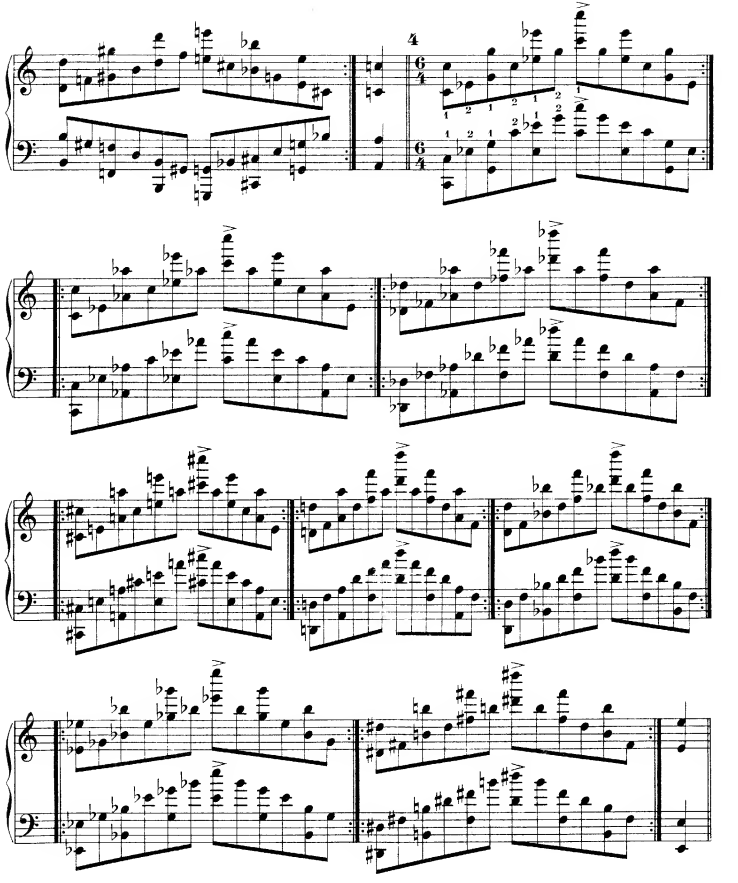
p



Veloce: da ♩ = 152 in più.
Questo, e l'esercizio che segue, debbono eseguirsi *f* ed anche *pp*.

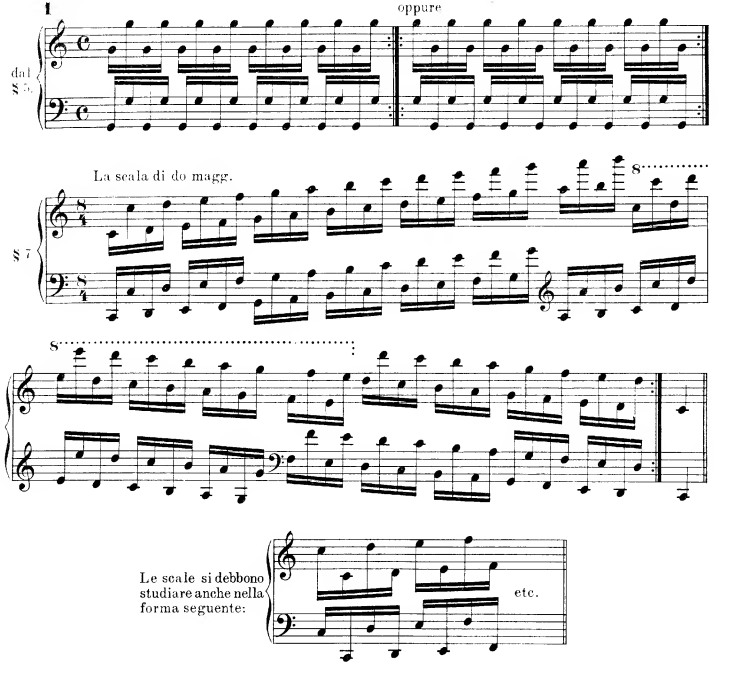
3

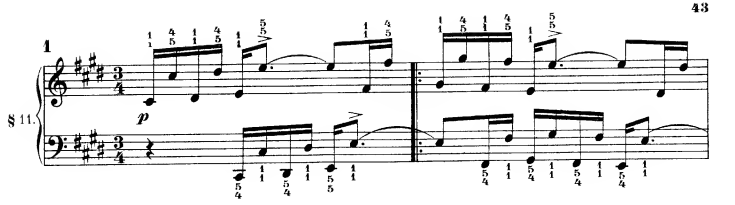


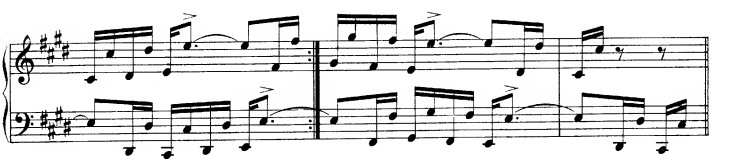


11. Le ottave disgiunte (spezzate).

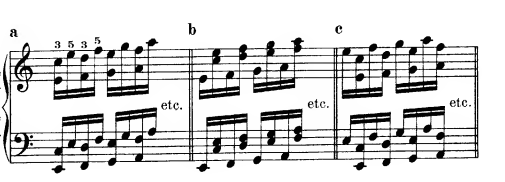
Le ottave disgiunte dovranno eseguirsi senza la minima articolazione delle dita, e solo con un movimento di rotazione della mano. In principio gli esercizi si suoneranno assai lentamente con un movimento molto pronunziato, poi, guadagnando nella velocità il movimento della mano perderà gradatamente in ampiezza. Sarebbe inutile pedanteria lo scrivere una serie d'esercizi speciali per le ottave spezzate poichè gran parte degli esercizi dati al paragrafo 5 per le ottave staccate, e precisamente i N° 1, 2, 3, 4, 5, 10, 11, 12, 13 e 14, possono servire allo scopo di sviluppare anche le ottave disgiunte. Si consiglia di studiare in questa foggia anche le scale, gli esercizi dei paragrafi N° 11 e 22, e di ridurre le ottave con terza del paragrafo 18 alle diverse forme delle quali è dato l'esempio qui sotto. E per maggiore chiarezza diamo anche l'esempio del primo esercizio d'ogni paragrafo che può servire a sviluppare la tecnica delle ottave disgiunte.

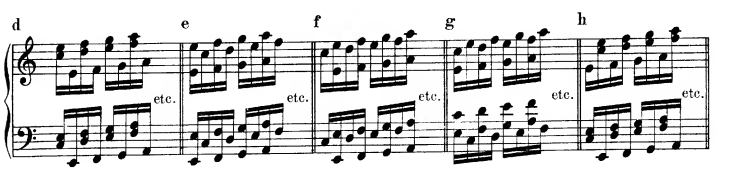




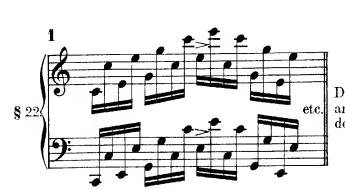


§ 18. Le scale diatoniche e cromatiche di questo paragrafo dovranno studiarsi nelle seguenti forme. Si raccomanda in modo speciale lo studio delle scale cromatiche.

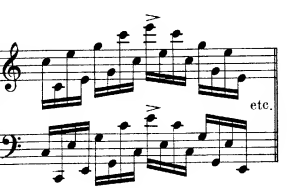




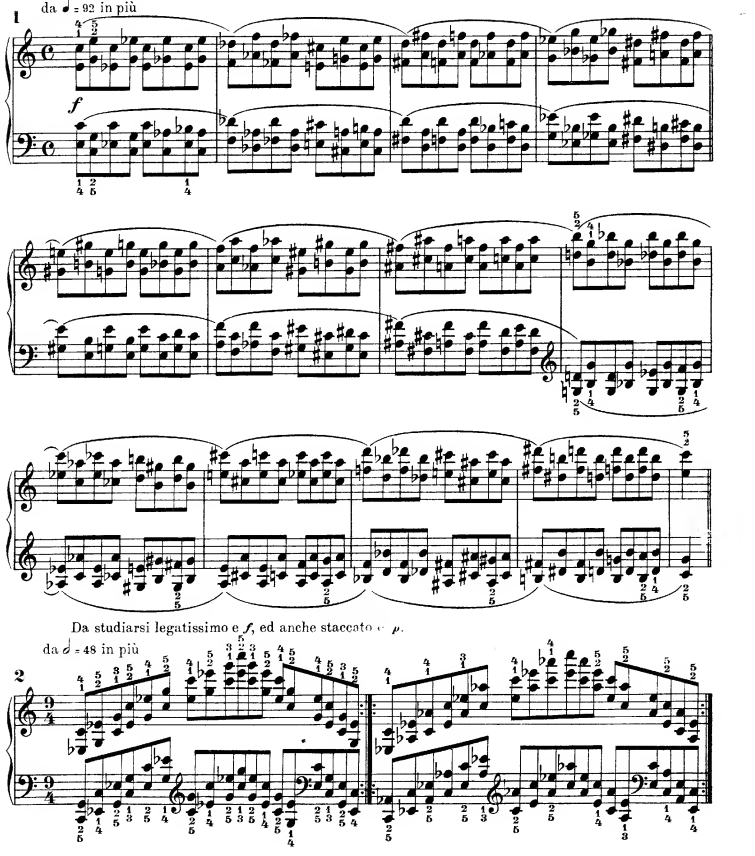
§ 22.

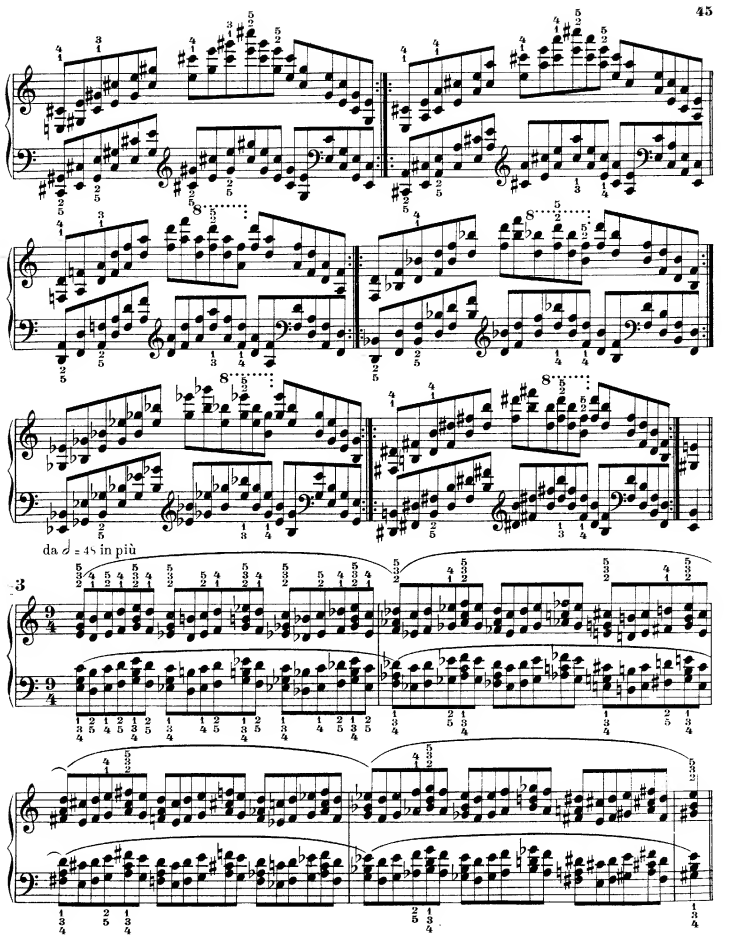


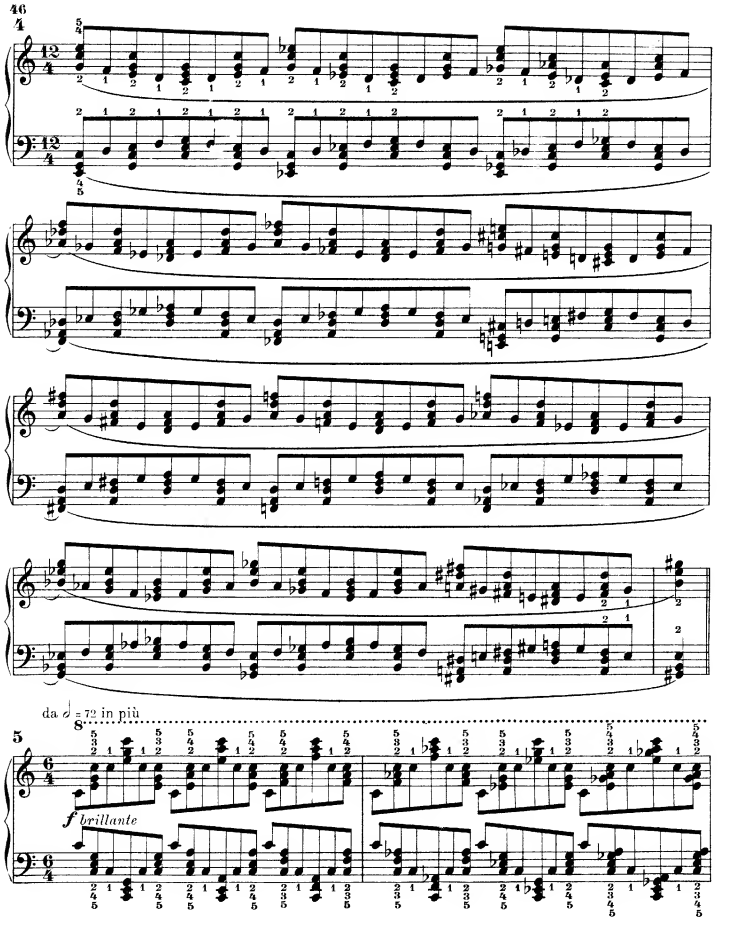
Da studiarsi anche nel modo seguente.

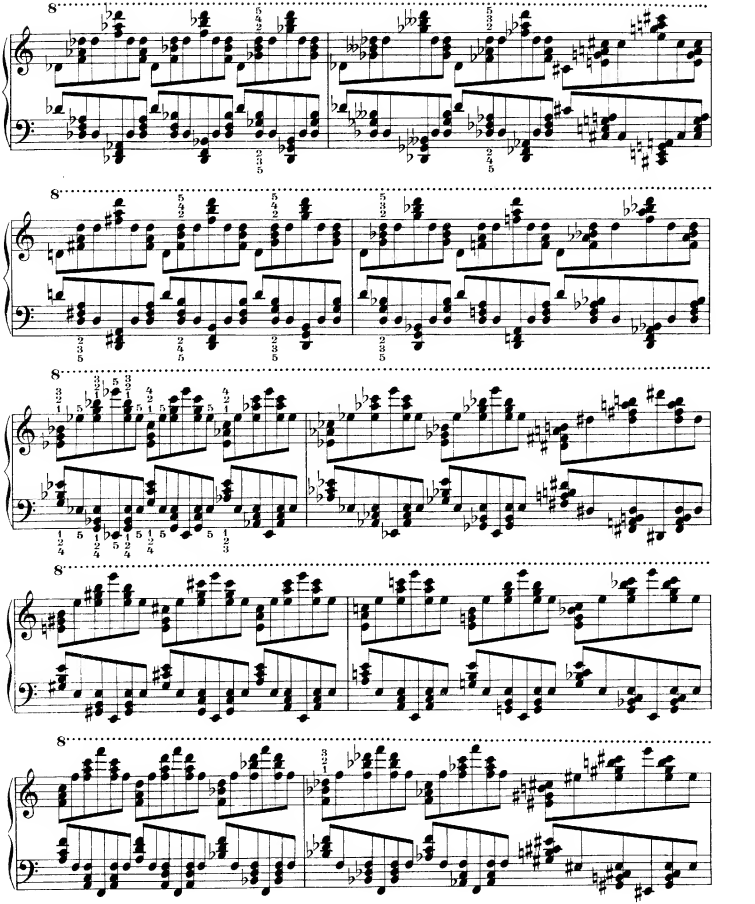


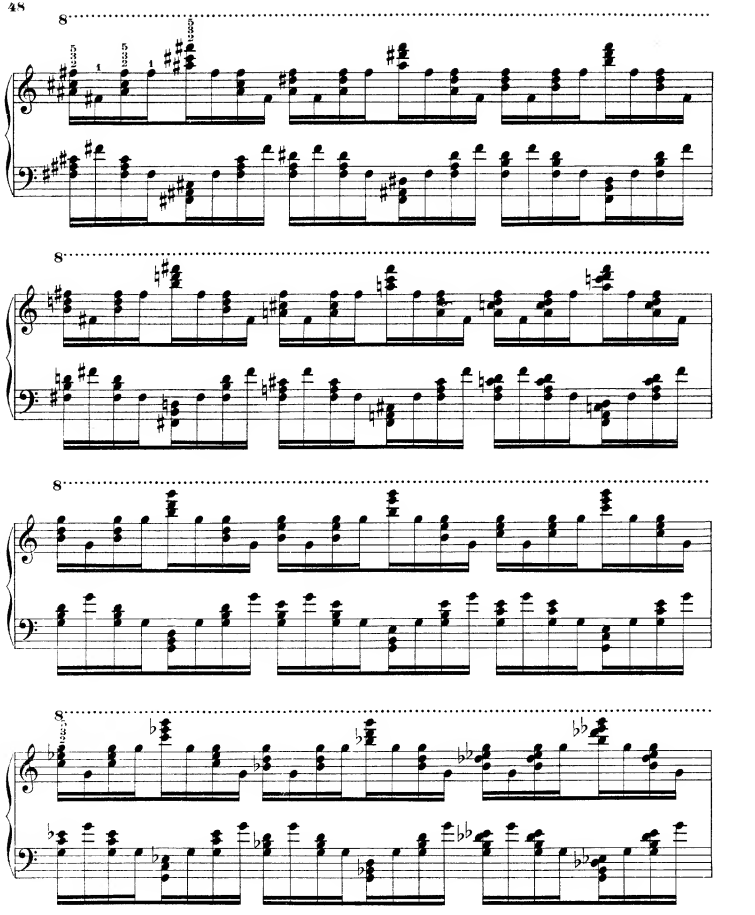
12. Altra serie d'esercizi vari in note doppie legate.

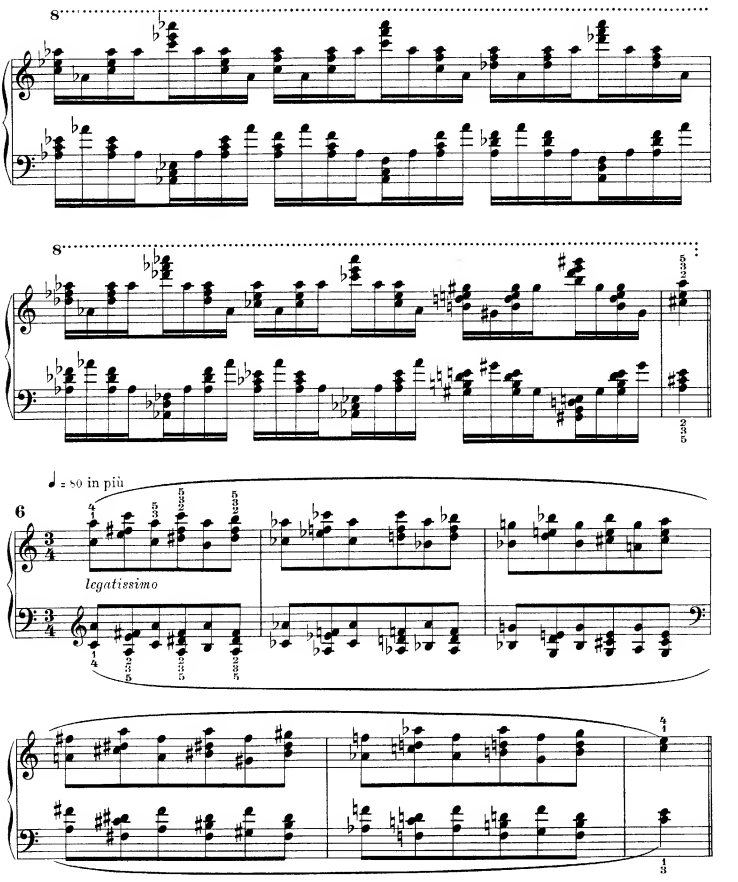



da 𝅗𝅥 = 48 in più
3


46
4
12/4
da 𝅗𝅥 = 72 in più
8
5
6/4
f brillante



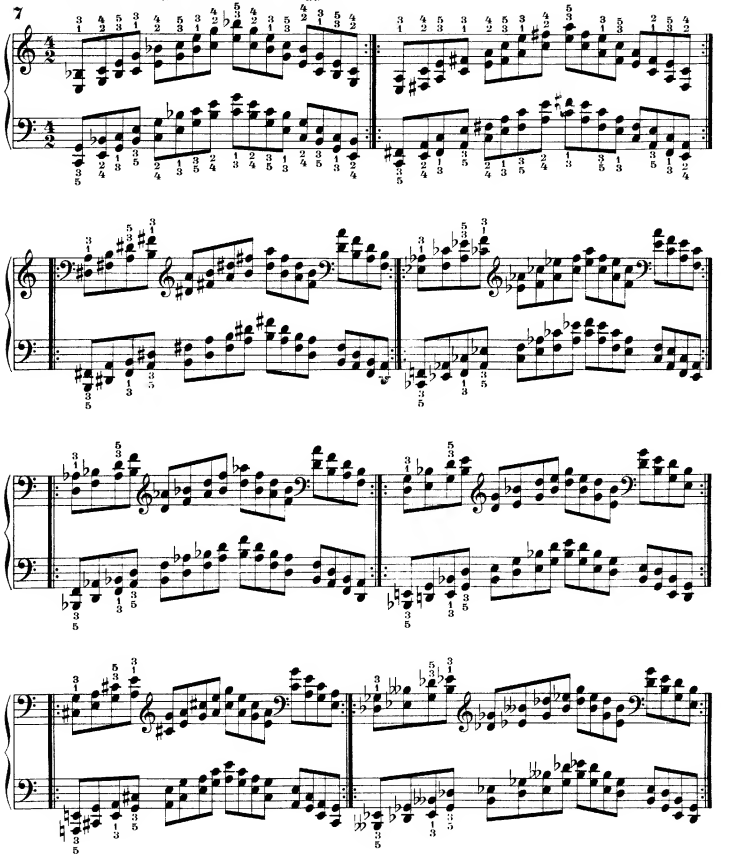


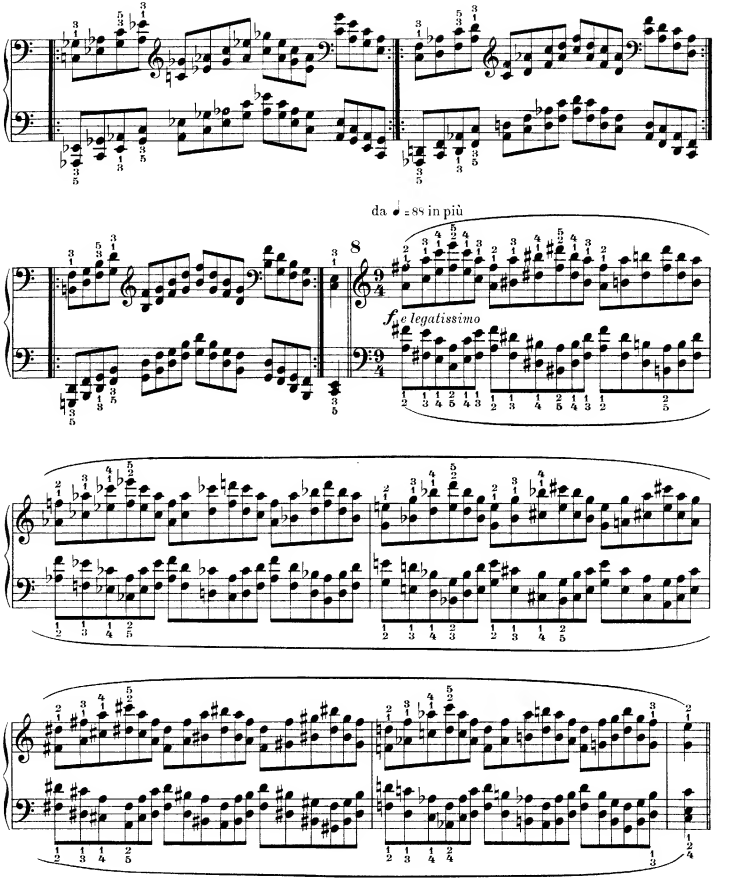

8
8
♩ = 80 in più
6
legatissimo

da ♪ = 60 in più

Da studiare legato e *f.* staccato e leggero.

7



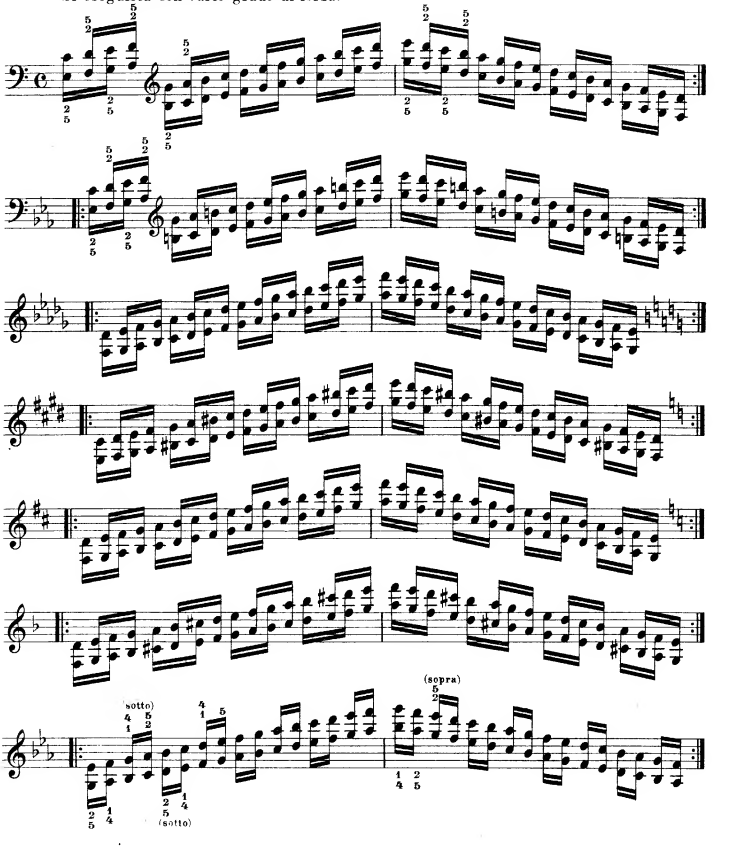

da ♩ = 88 in più
8
f e legatissimo

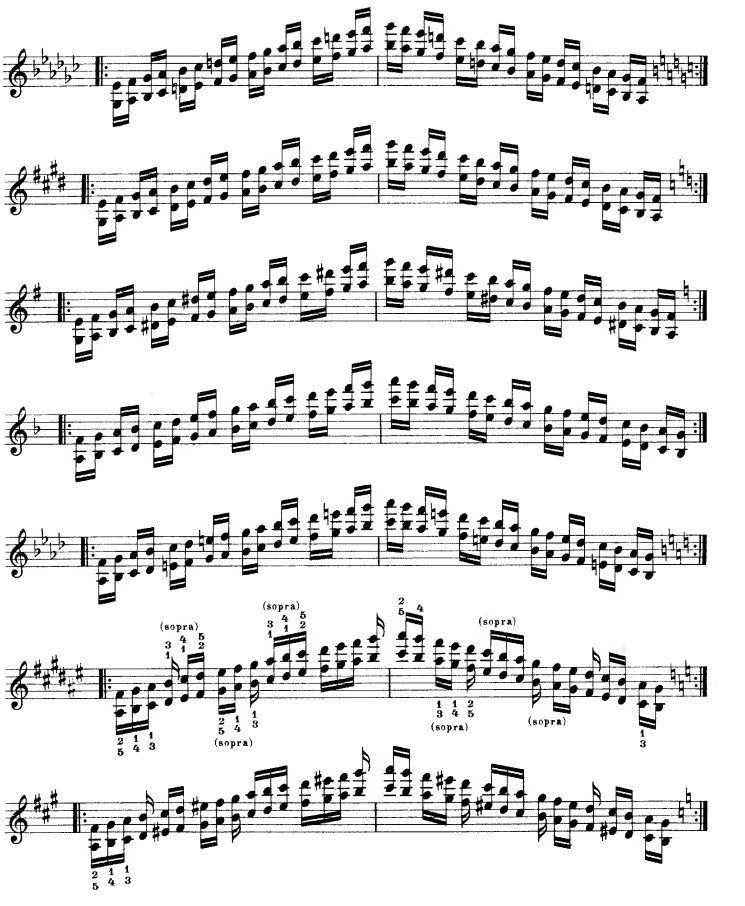
13. Doppie seste a mani alternate.

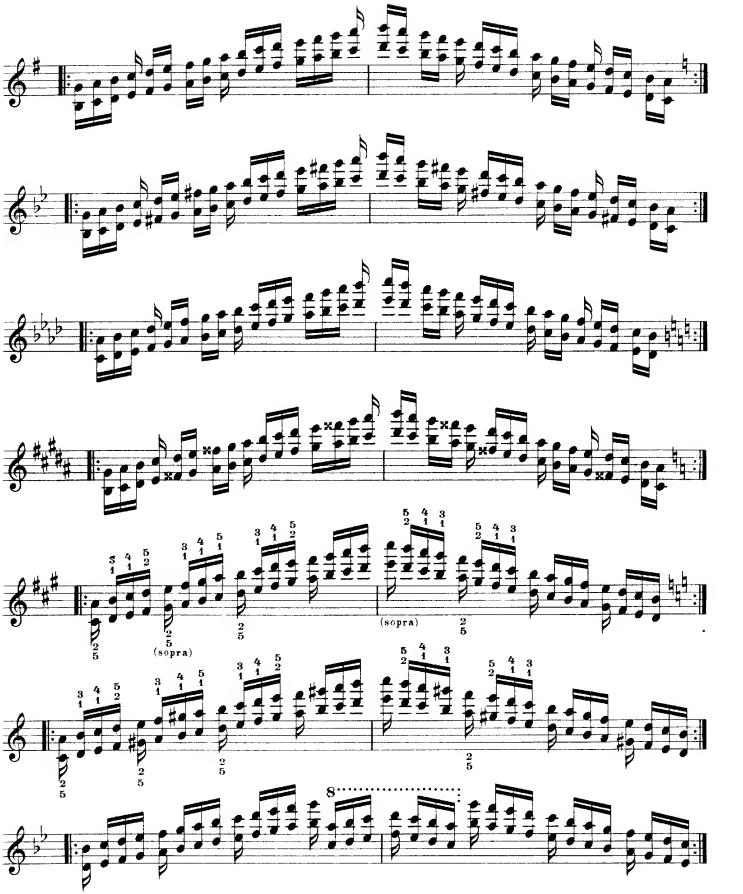
Il ritmo è costantemente di quattro semicrome per ogni quarto.

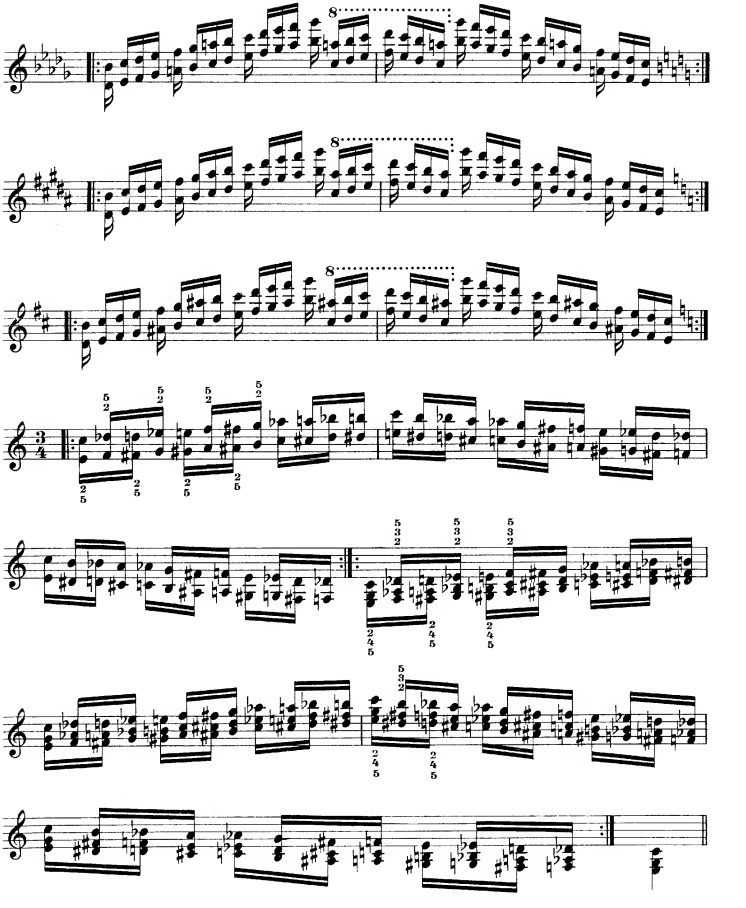
Allegro. da ♩ = 84 in più

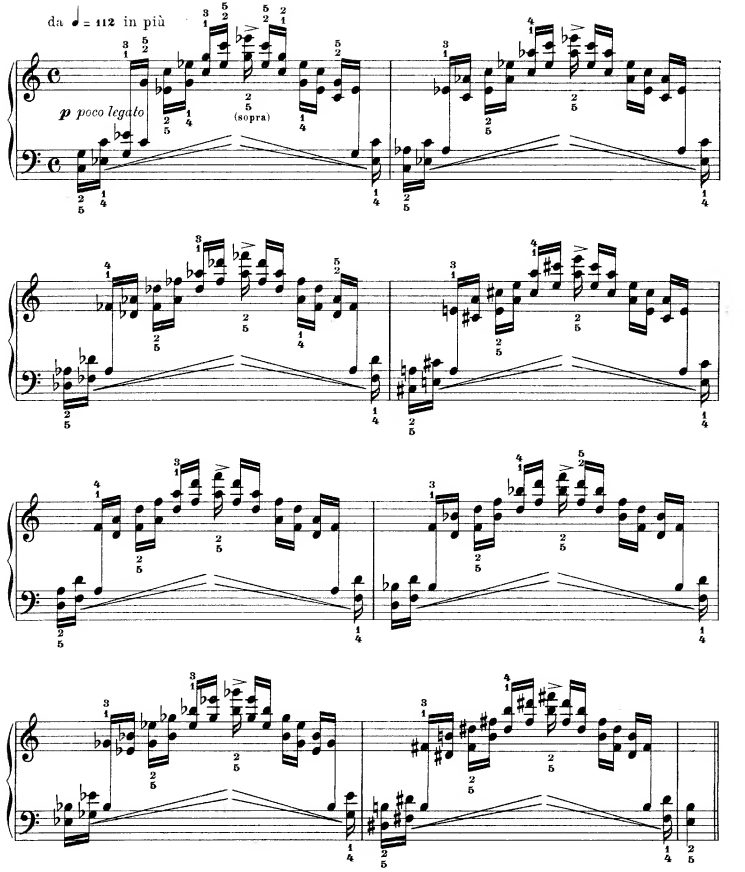
Si eseguisca con vario grado di forza.




(sopra)
(sopra)
(sopra)
(sopra)
(sopra)
(sopra)
(sopra)


(sopra)
(sopra)
8

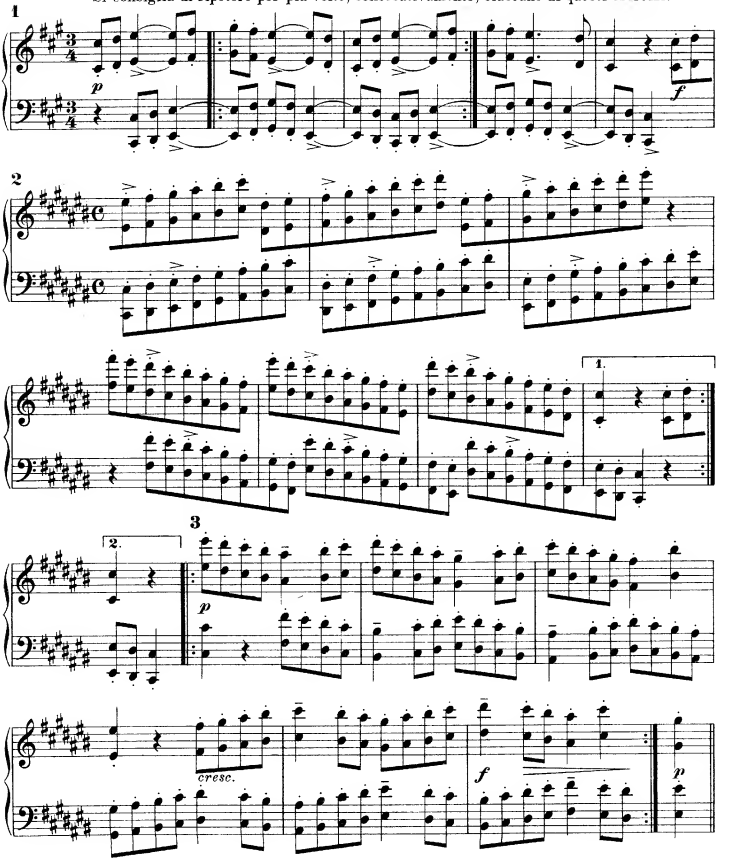


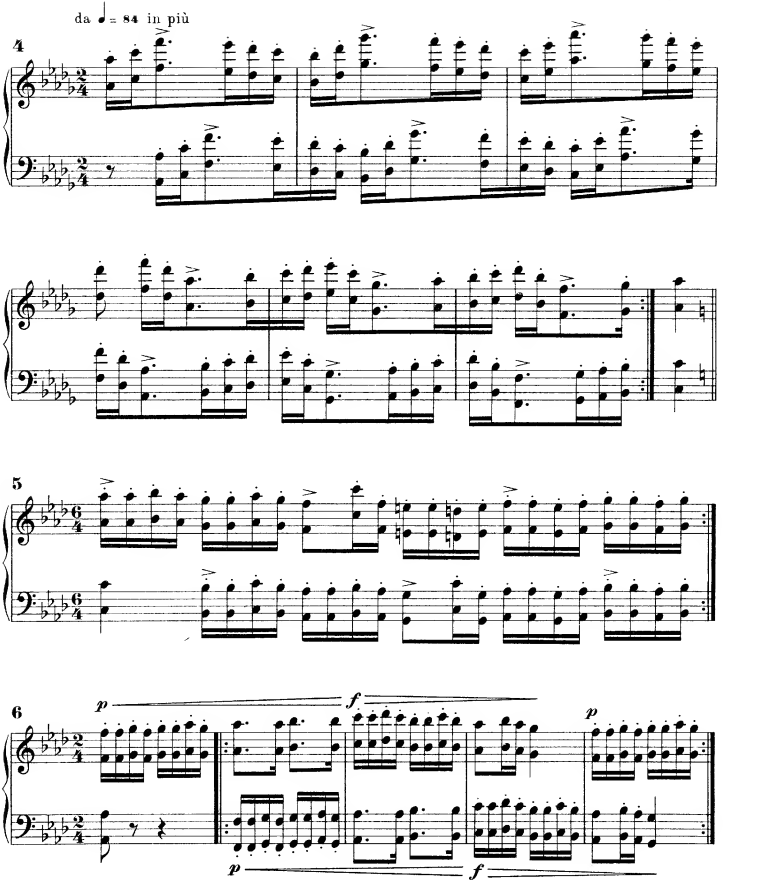

da ♩ = 112 in più
p poco legato
(sopra)

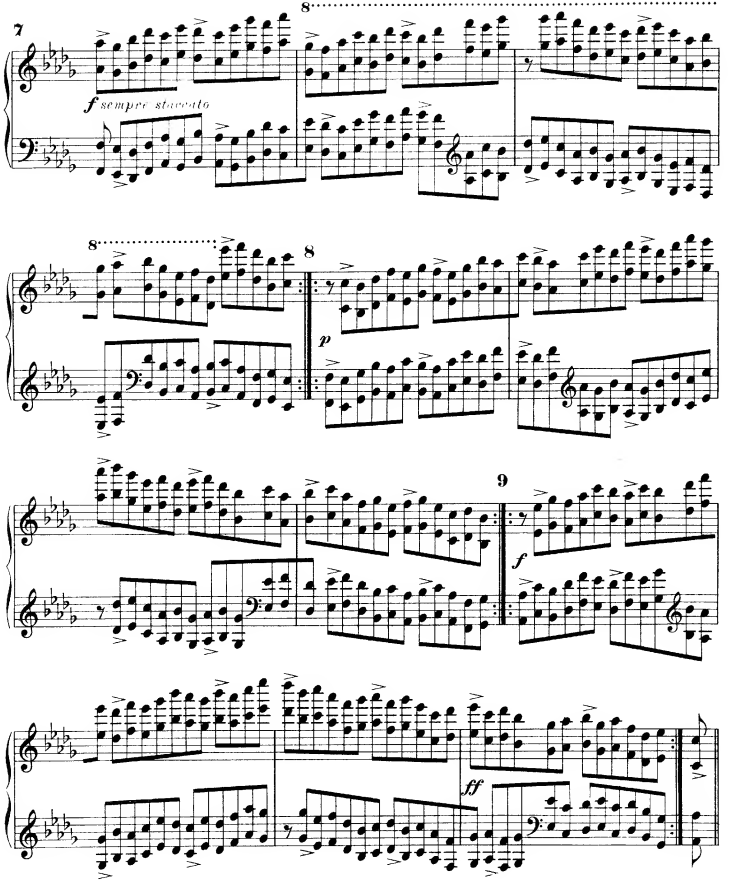
14. Altra serie d'esercizi d'ottave staccate.

da ♩ = 152 in più

Si consiglia di ripetere per più volte, consecutivamente, ciascuno di questi esercizi.




da ♩ = 84 in più
4
5
6
p
f
p
f
p

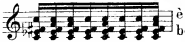

7
8
f sempre staccato
8
8
p
9
f
ff

PARTE TERZA.

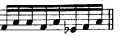
15. Gli accordi.

La difficoltà principale degli accordi consiste nel dare a tutte le note di cui sono formati un ugual grado di forza. Per ottener ciò è necessario irrigidire le dita e non fare con esse alcun movimento lasciandole in completa obbedienza del braccio.

Abbiamo sviluppato il primo esercizio in otto forme diverse (contraddistinte dalle lettere a, b, c, d, e, f, g, h) dedicando ad ognuna d'esse una tonalità. Lasciamo all'allievo che voglia ampliare l'esercizio, di sviluppare in parecchie tonalità ognuna delle otto varianti: gli accordi rimangono sempre gli stessi in ogni forma, e la differenza fra l'una e l'altra sta solo nella figurazione ritmica e negli accenti. Per gli esercizi che seguono abbiamo creduto opportuno il ripetere talvolta lo stesso accordo con lieve modificazione delle note che lo formano perchè in talmodo obblighiamo l'allievo ad un'assidua vigilanza onde rendare evidenti queste differenze; il che non sarebbe possibile se le dita alle quali sono affidate le note centrali dell'accordo non percuotessero i tasti ugualmente e nettamente: così, per esempio nella seguente ripetizione d'accordi:

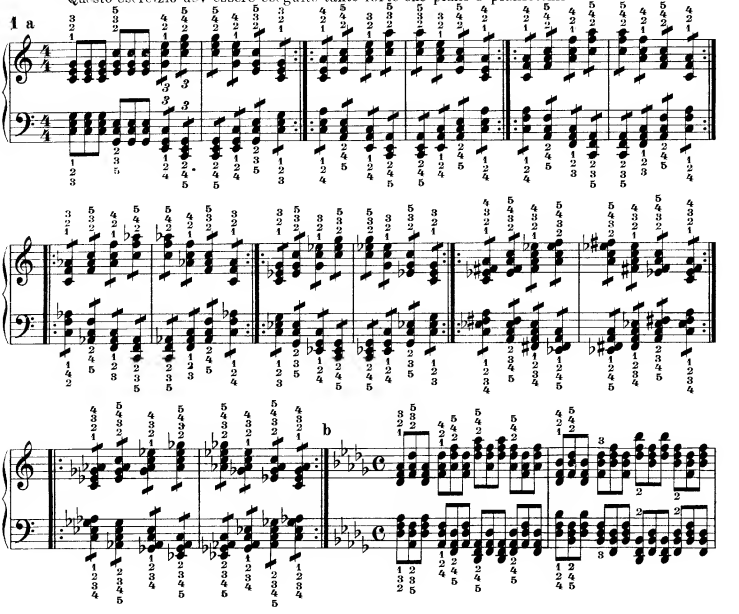


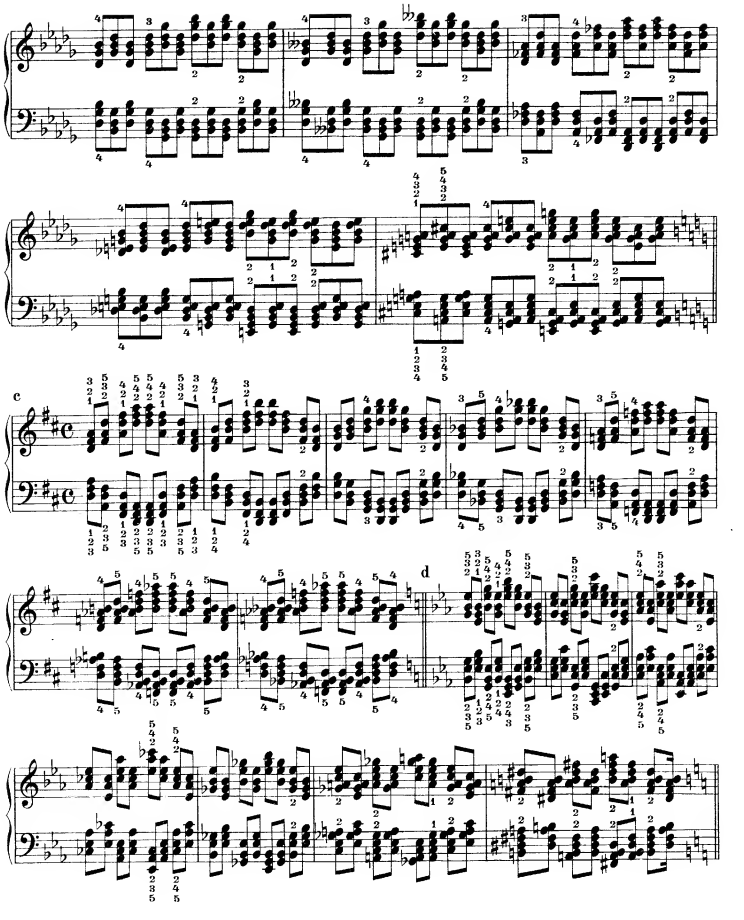
è necessario che risulti ben chiaro quanto segue:



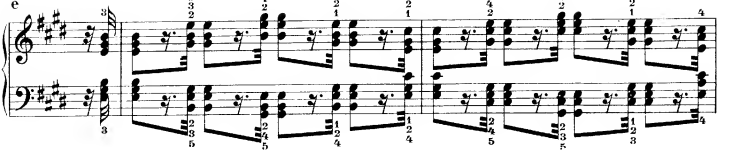
Allegro: da ♩ = 104 in più

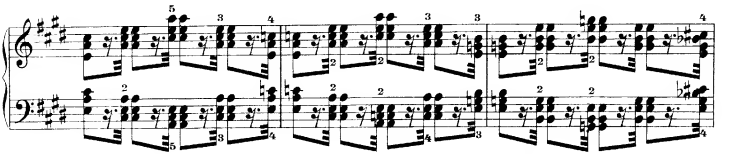
Questo esercizio dev'essere eseguito tanto forte che piano e pianissimo.

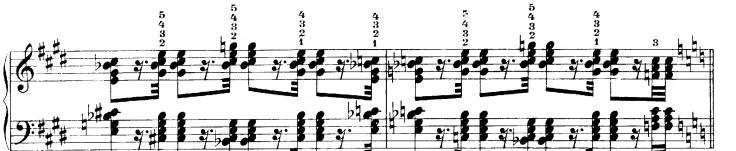



c
d

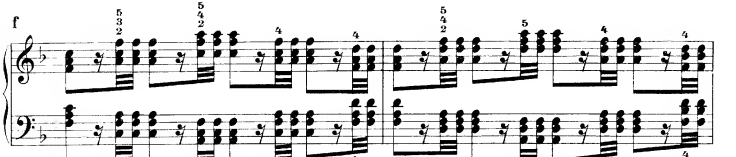
e

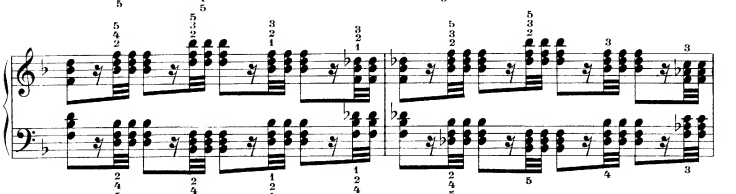


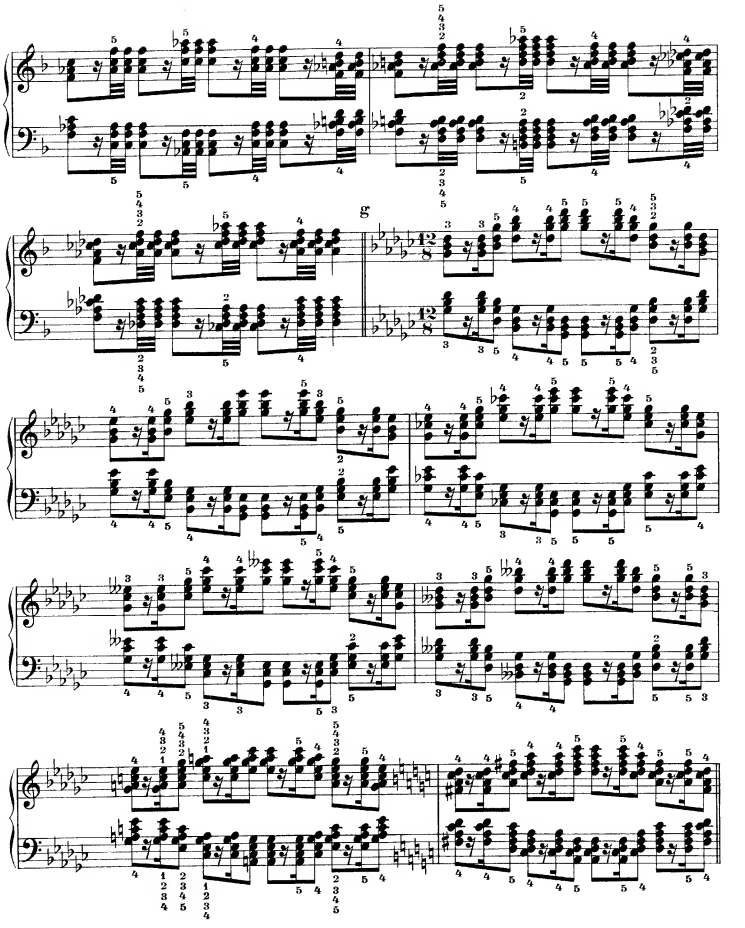




f

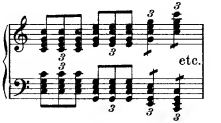





g

h

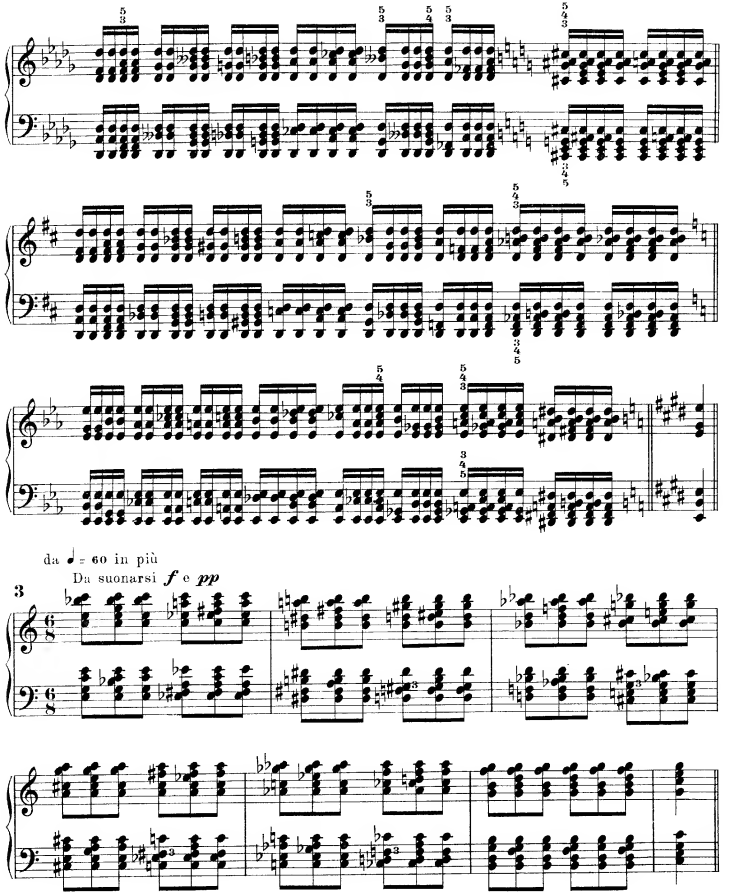
Si consiglia di studiare l'esercizio N° 1 aggiungendo le ottave ad ogni accordo. La prima battuta verrà in tal modo eseguita come segue:



da ♩ = 60 in più

2

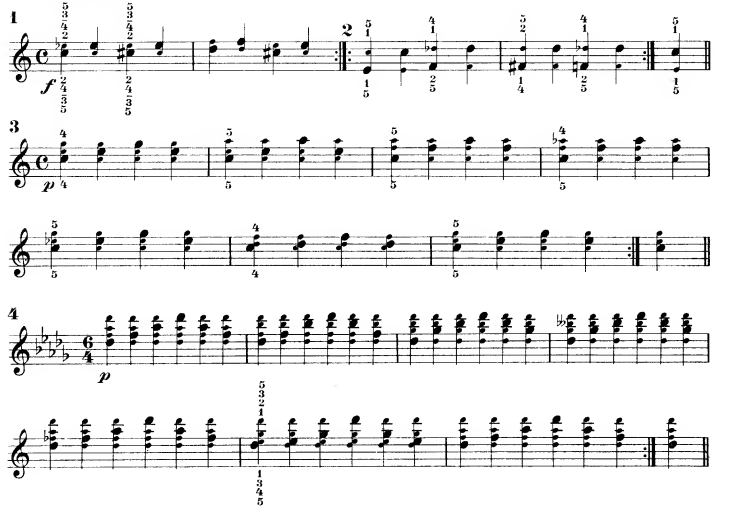
f


da ♩ = 60 in più
Da suonarsi *f* e *pp*
3

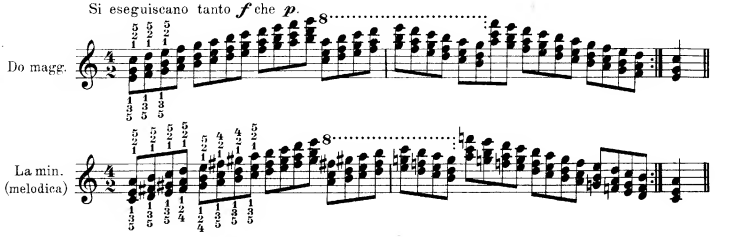
16. Doppie note ed accordi con suoni da rilevarsi.

Negli esercizi che seguono il peso del braccio deve poggiare maggiormente sulla nota scritta in grande: le dita debbono trovarsi completamente rigide ed immobili.
Si studi lentamente a mani separate: la sinistra suonerà due ottave sotto alla destra.

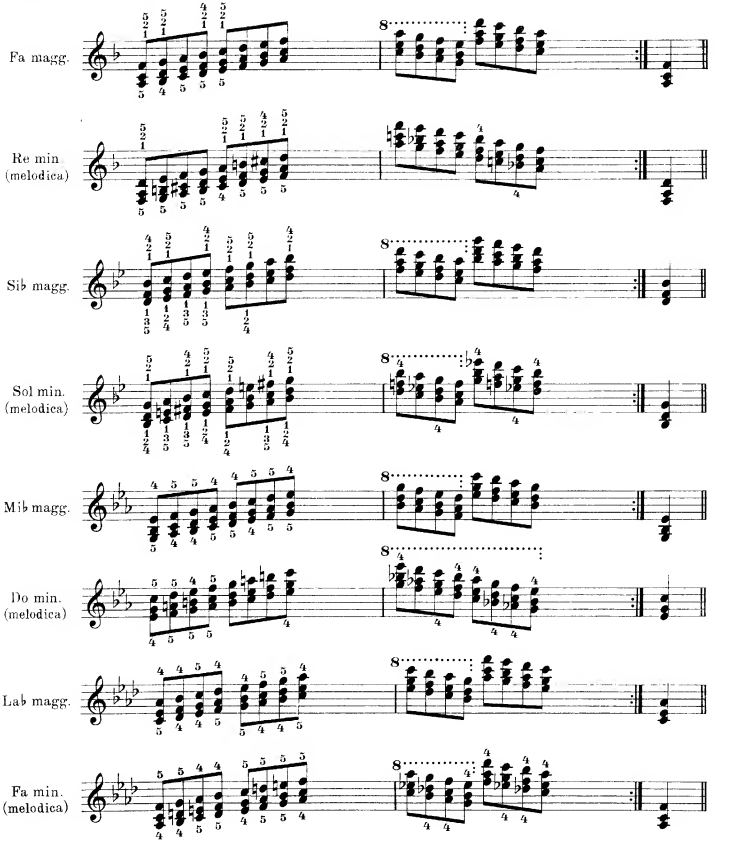
Lentamente.

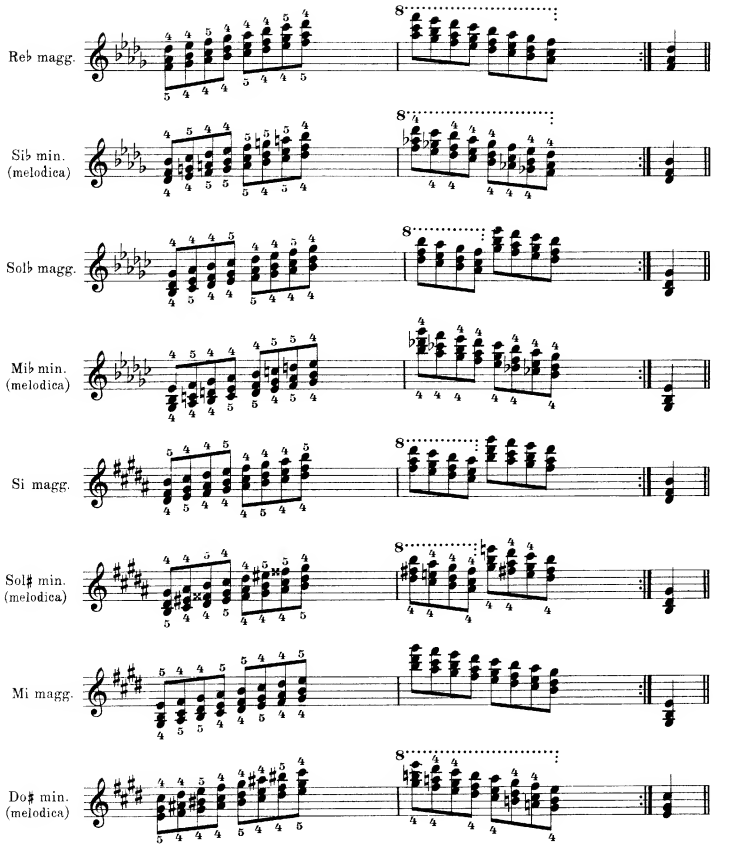


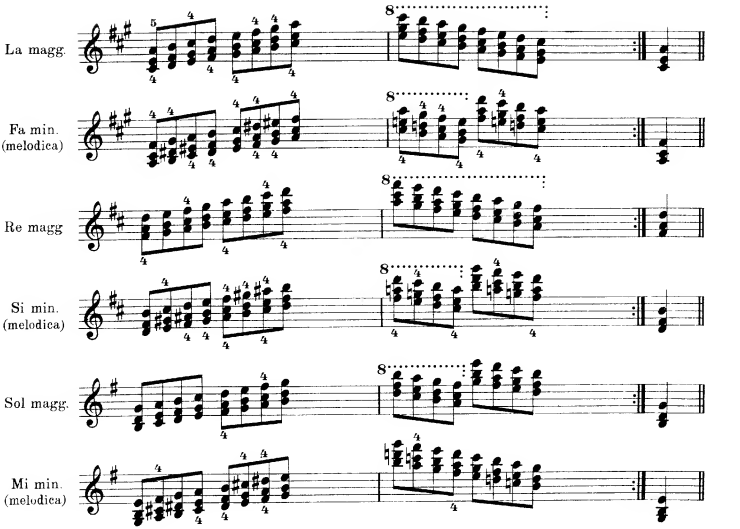
17. Scale per accordi di terza e sesta.



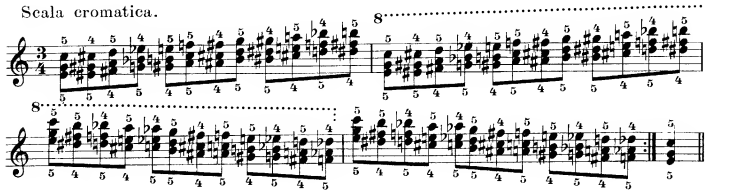
Scriviamo le rimanenti scale in modo abbreviato: dando la prima ottava l'allievo può da se completare la scala.



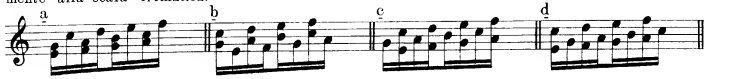

Reb magg.
Sib min. (melodica)
Solb magg.
Mib min. (melodica)
Si magg.
Sol♯ min. (melodica)
Mi magg.
Do♯ min. (melodica)



Scala cromatica.

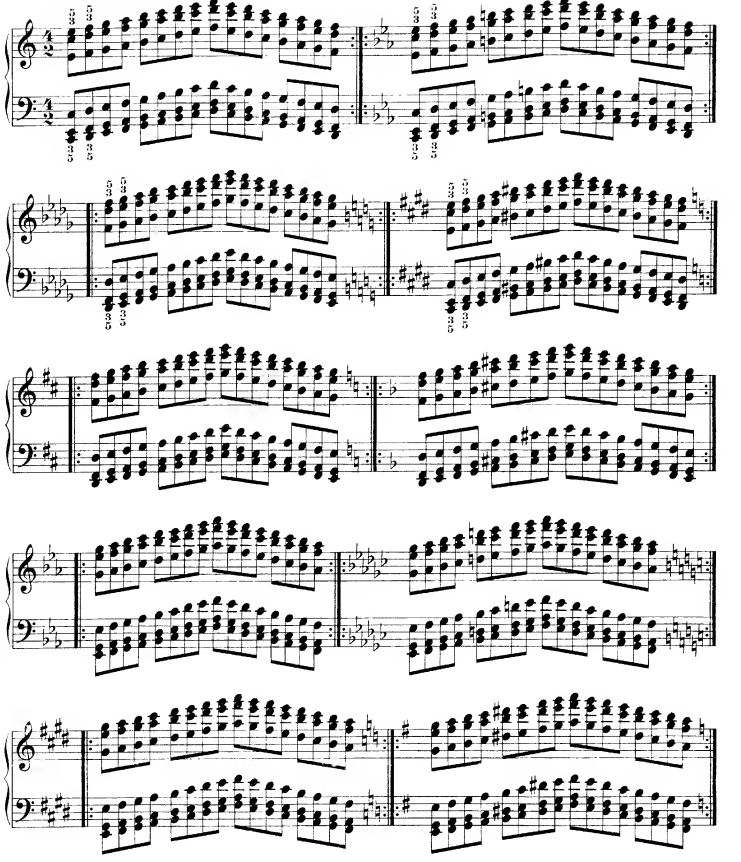


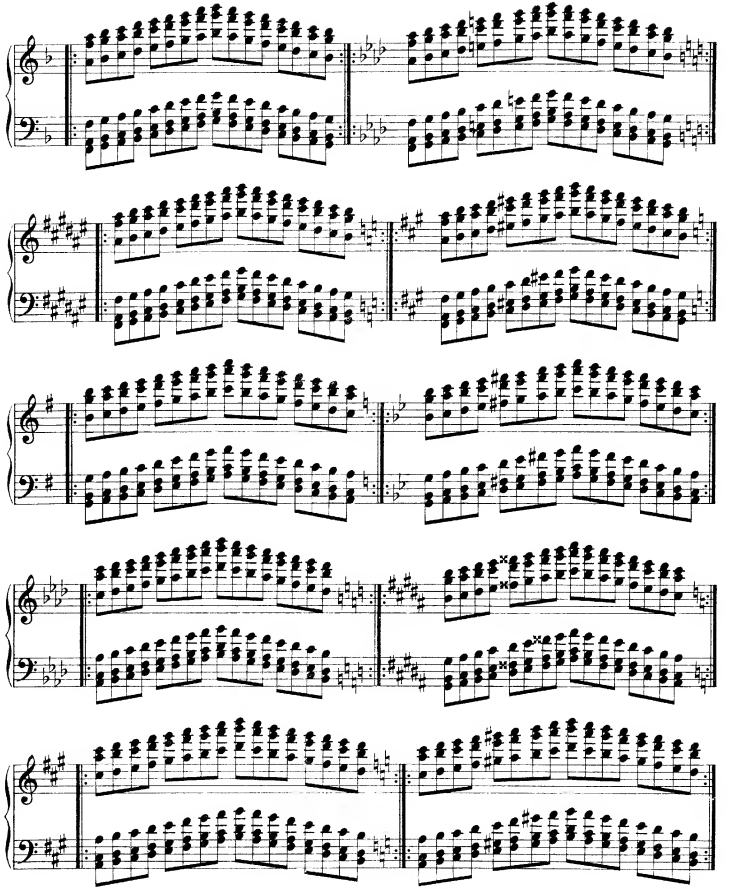
Anche queste scale per accordi di terza e sesta si prestano a varie forme di esecuzione delle quali diamo qualche esempio per quelli che vollessero trarne profitto. Le diteggiature fissate per le scale rimangono inalterate. Raccomandiamo di esercitarsi in queste varianti applicandole specialmente alla scala cromatica.

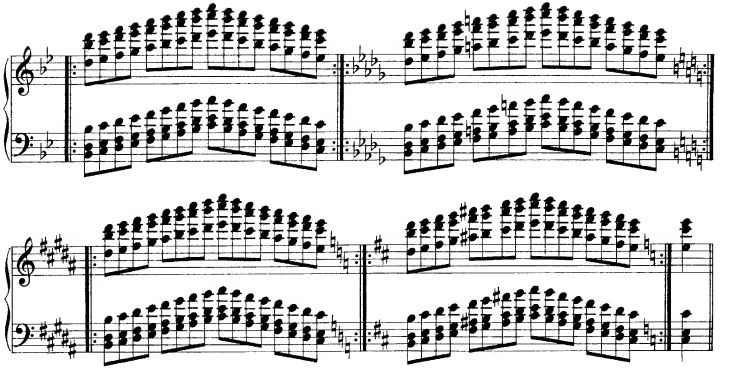


18. Scale per ottave con terza.

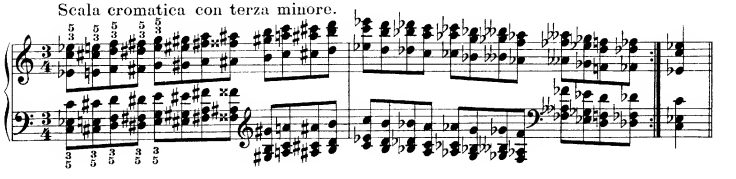
Si eseguiscano tanto *f* che *p*



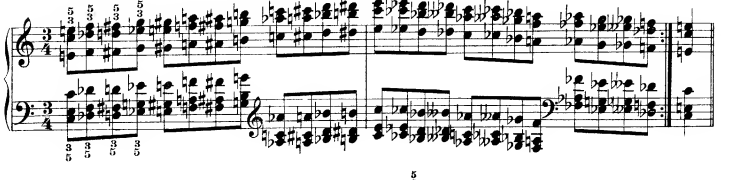




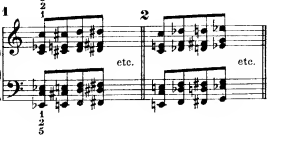
Scala cromatica con terza minore.



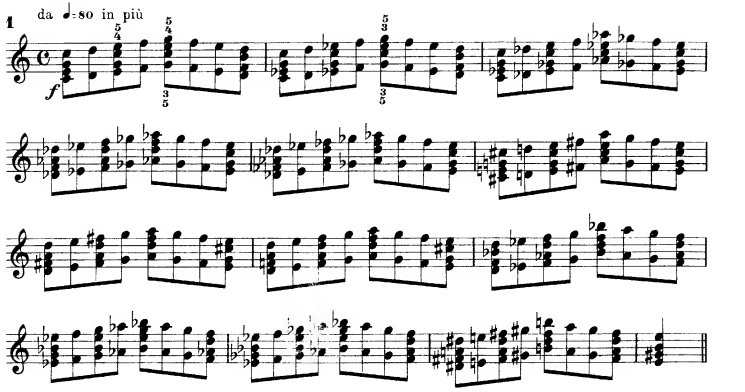
Scala cromatica con terza maggiori.



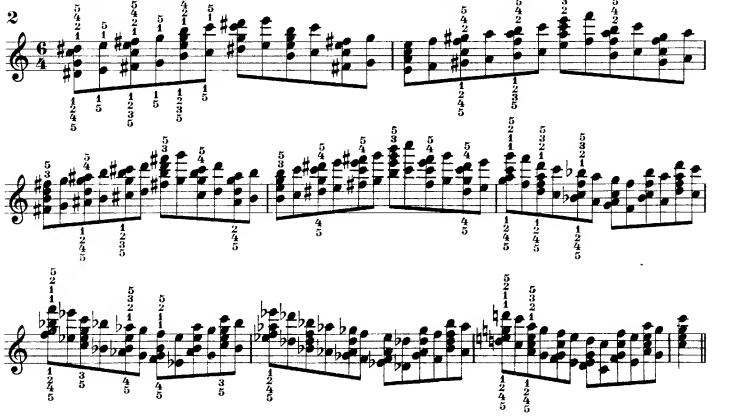
Si consiglia di studiare queste due scale cromatiche anche per moto contrario, ed anche per moto retto nelle due forme seguenti:



19. Esercizi d'ottave framezzate da accordi.



Si debbono evitare le legature ogni due note.
Gli accordi e le ottave debbono essere ugualmente forti e non legate.

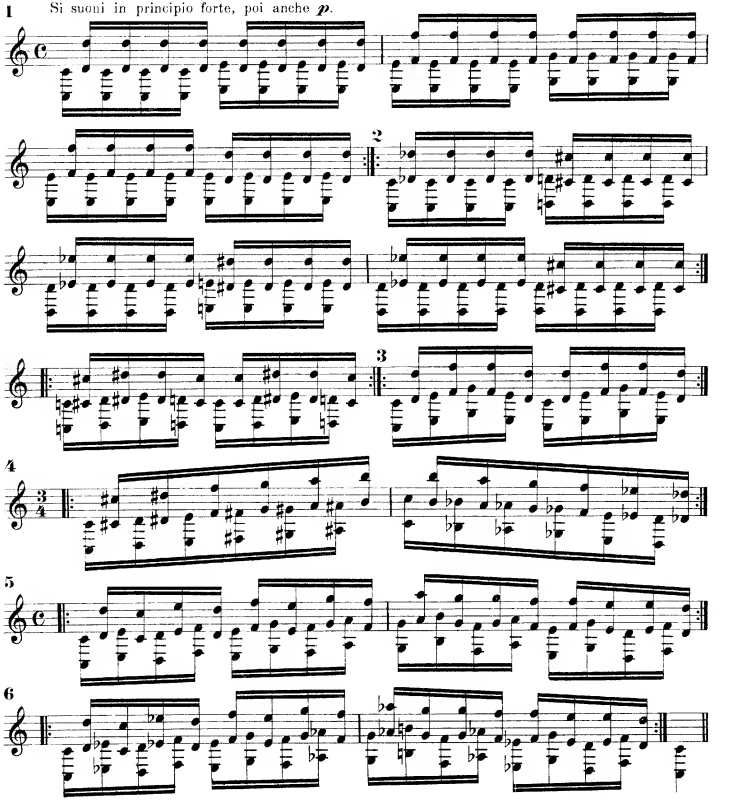


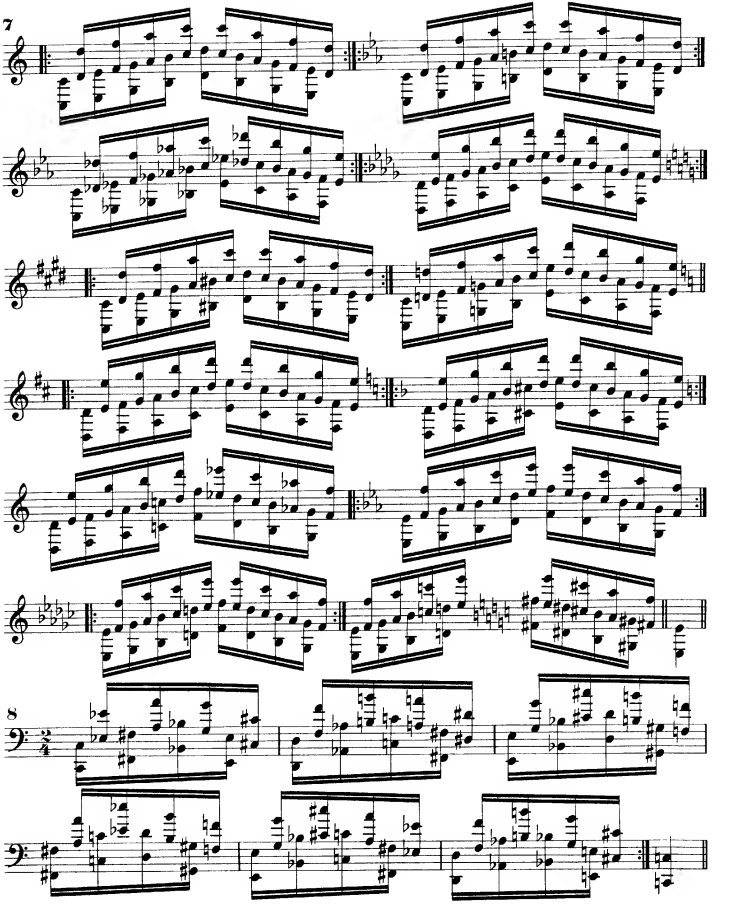
20. Esercizi d'ottave ed accordi a mani alternate.

In principio è bene esercitarsi soltanto con i pollici delle due mani. Quando l'allievo si sentirà sicuro nell intrecciare i pollici aggiunga il mignolo per completare le ottave. In questo genere di tecnica è bene d'alzar poco le mani dai tasti; soltanto basta quanto è strettamente necessario per portare le dita da un tasto all' altro.

Allegro. ♩ 132 in più

1 Si suoni in principio forte, poi anche *p*.

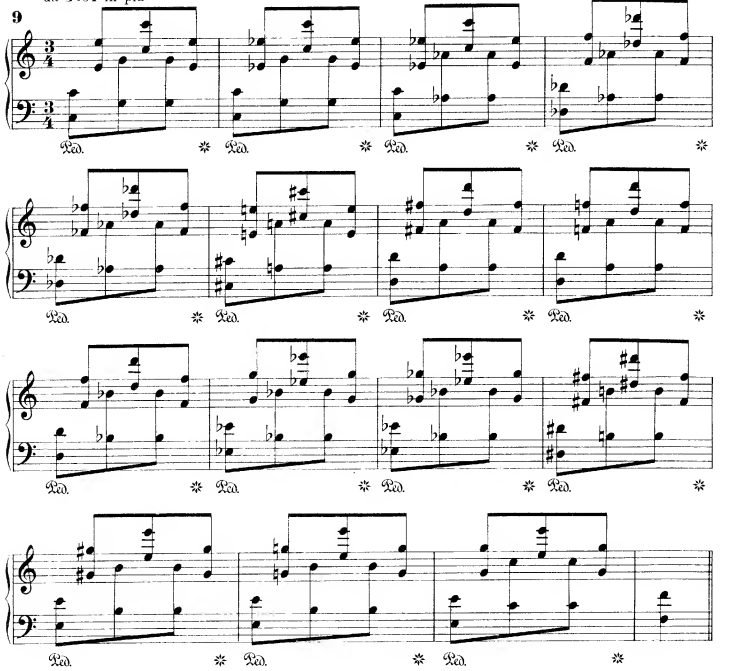



7
8

L'esercizio N. 9 ed il N. 10 si eseguiscano tanto forte che piano.

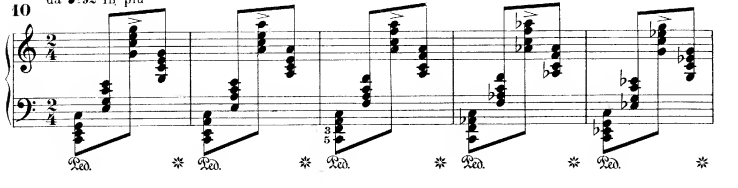
da ♩=84 in più

9

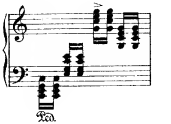


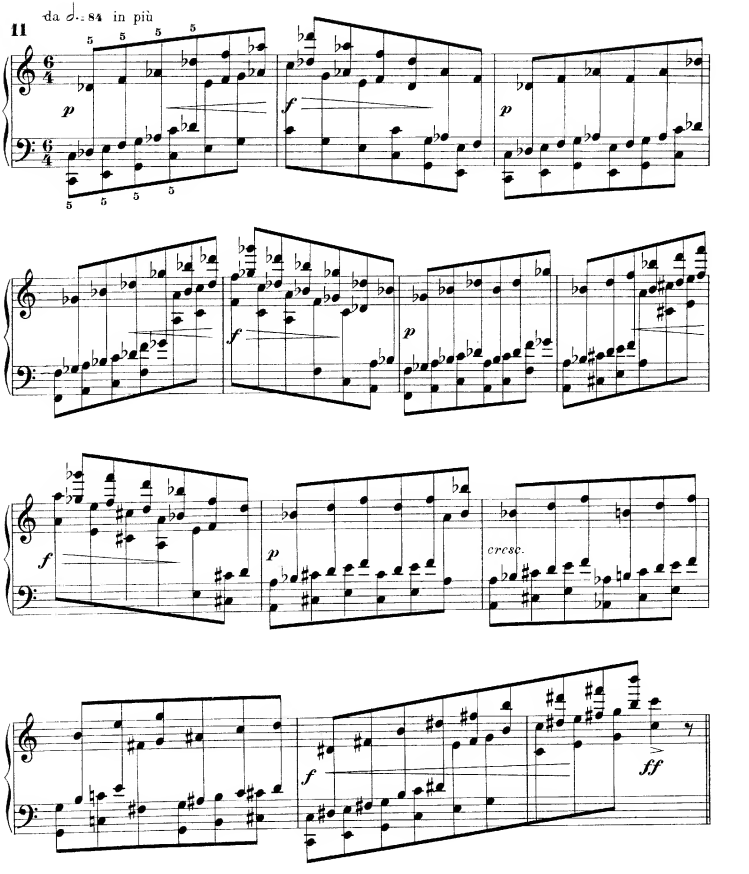
da ♩=92 in più

10

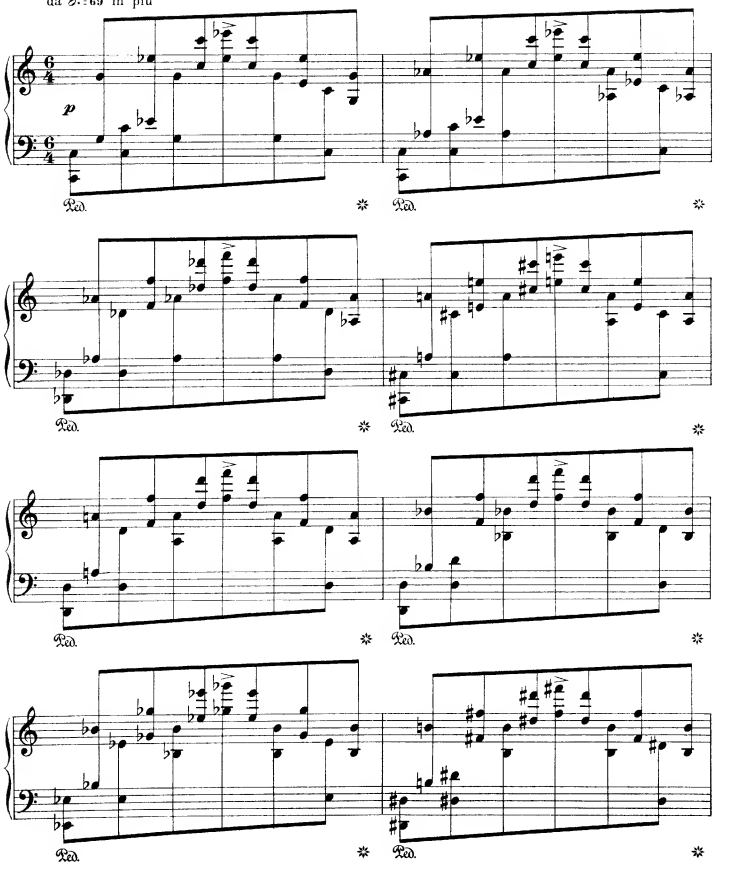


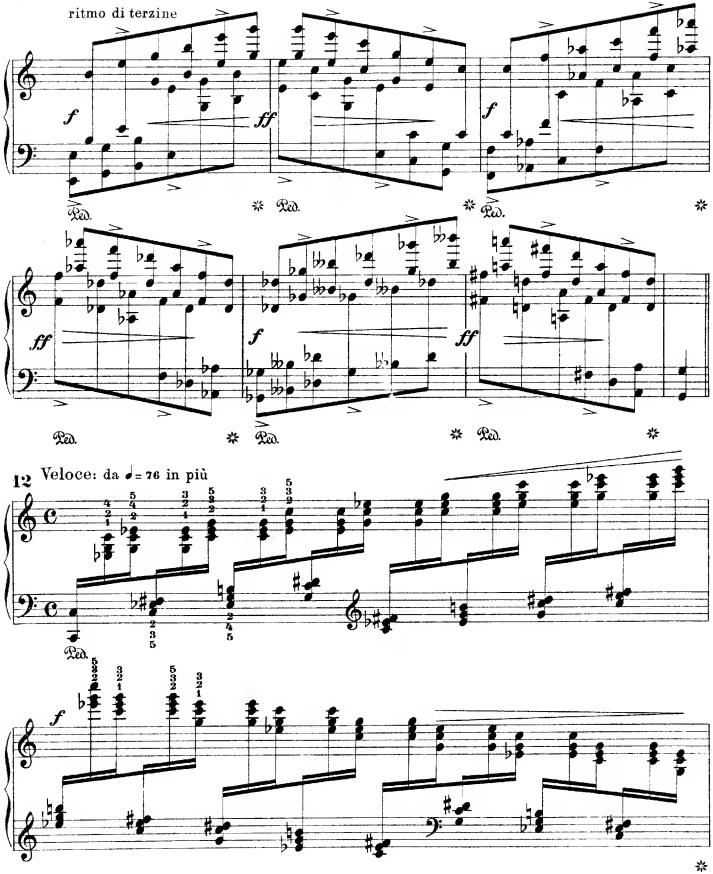
Si ripeta l'esercizio precedente con duplice percussione degli accordi. Esempio:

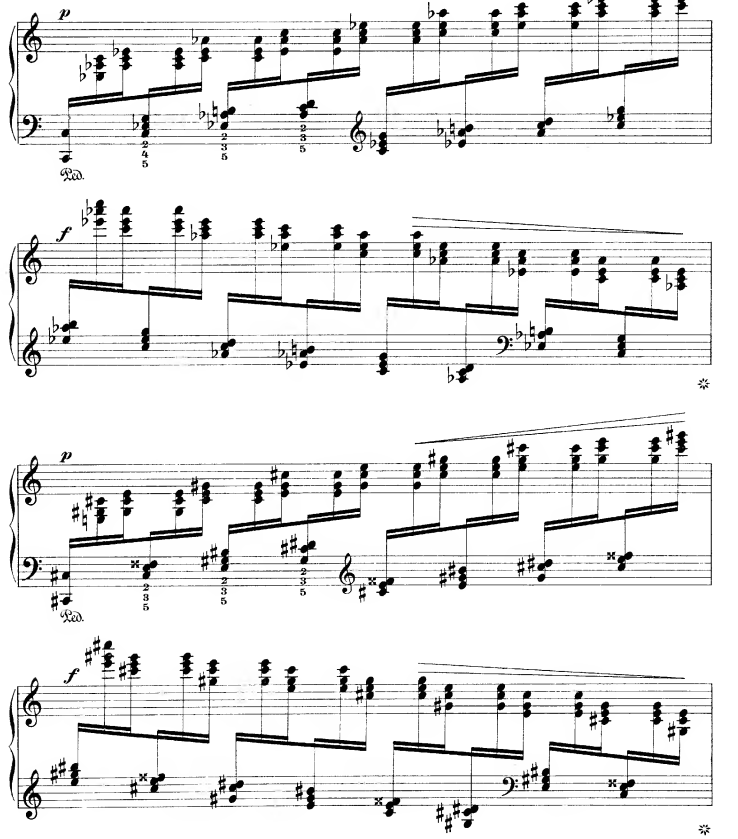


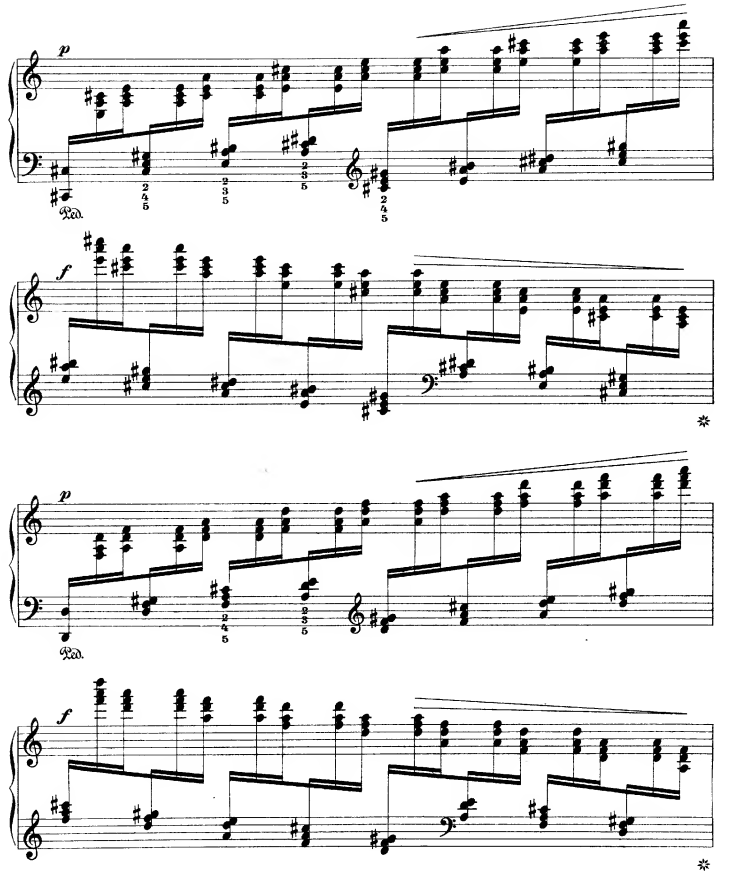

da 𝅗𝅥.. 84 in più
11
p
f
p
f
p
f
p
cresc.
f
ff

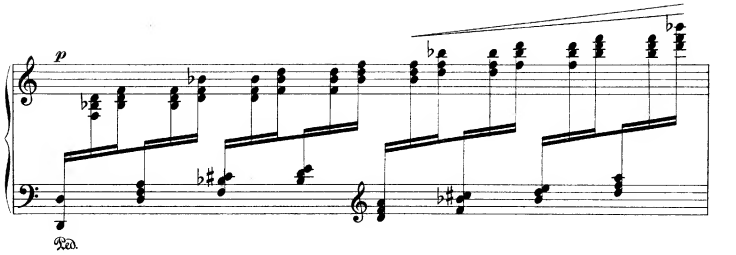
da ♩.=69 in più

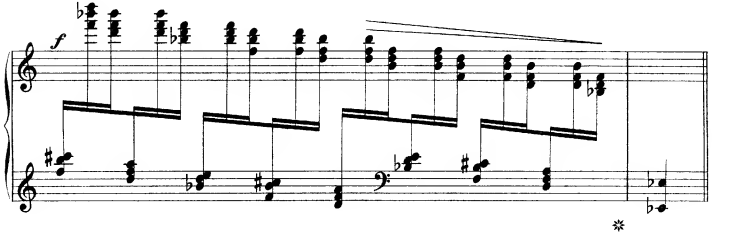



ritmo di terzine
f
ff
Ped.
12
Veloce: da ♩= 76 in più

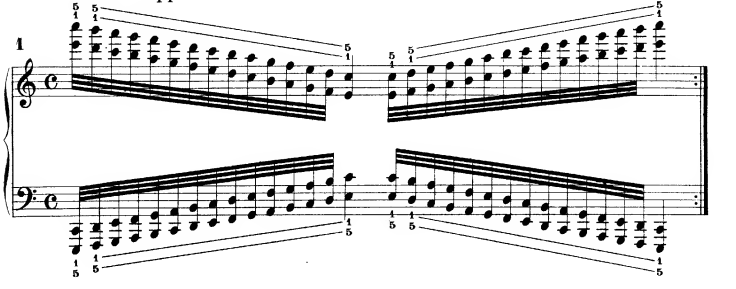

p
Ped.
f
p
Ped.
f

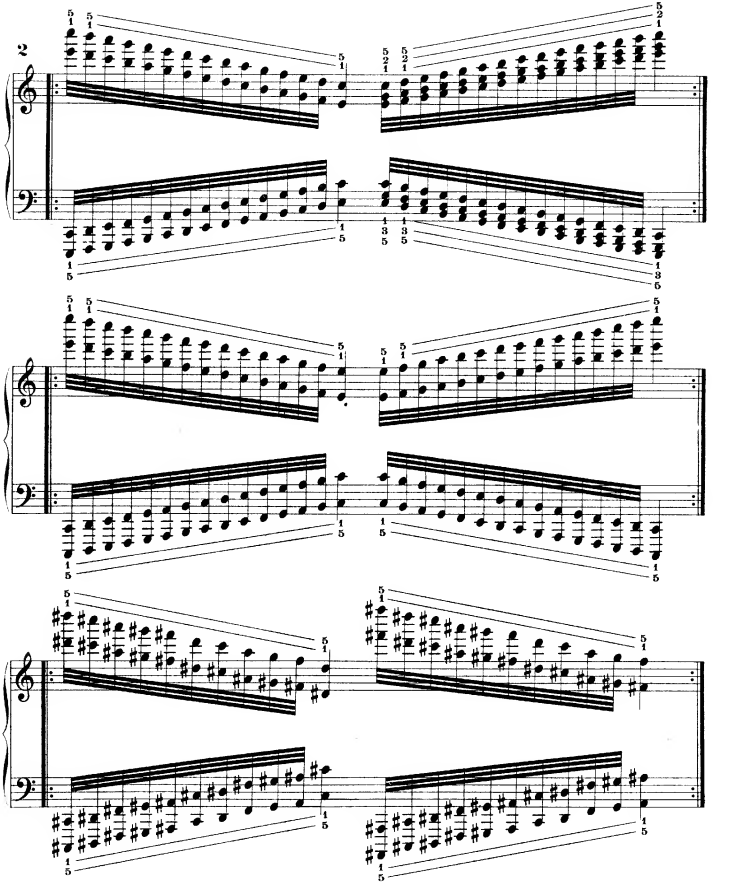

p
Ped.
f
p
Ped.
f





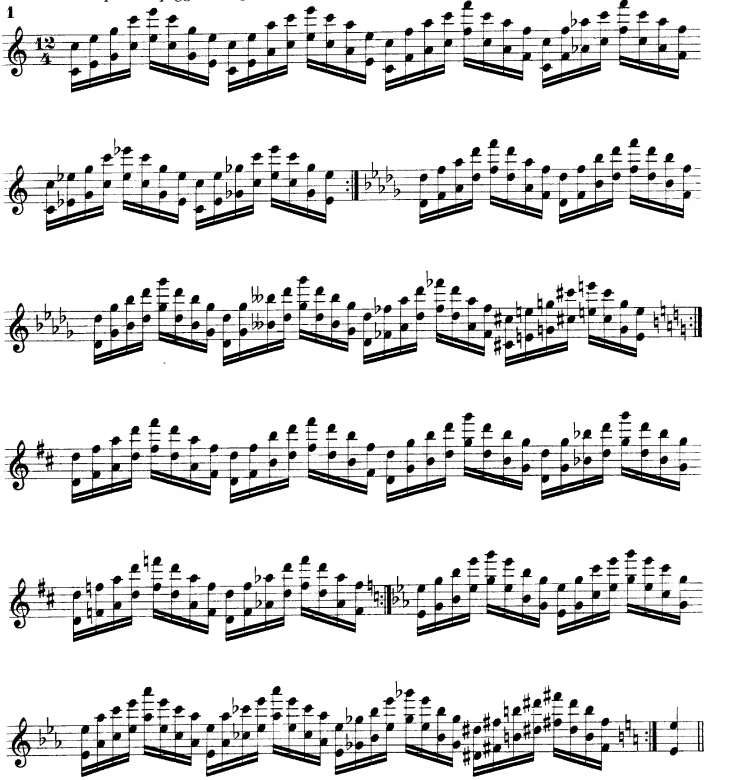
21. Scale in doppie note scivolate.

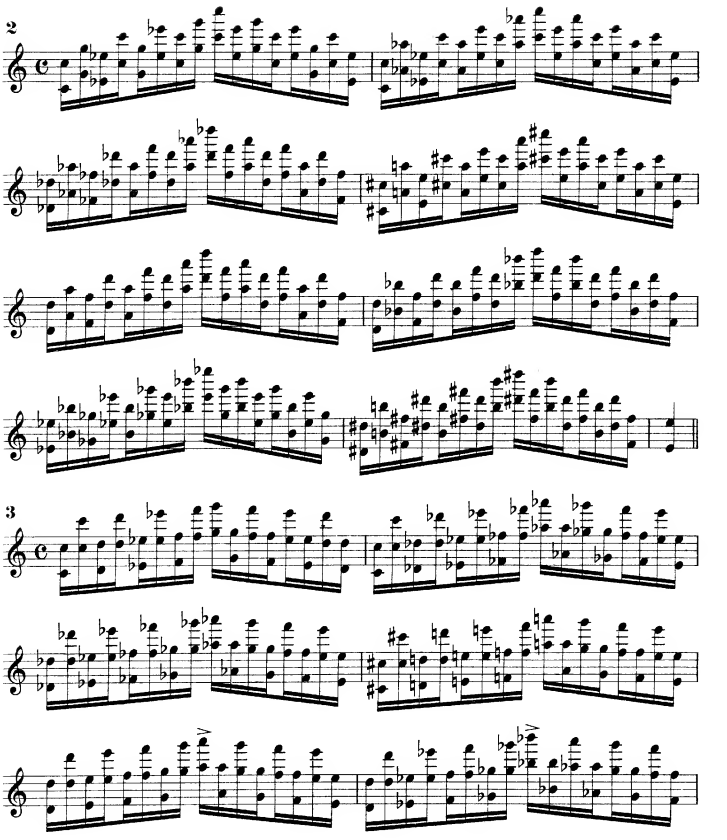


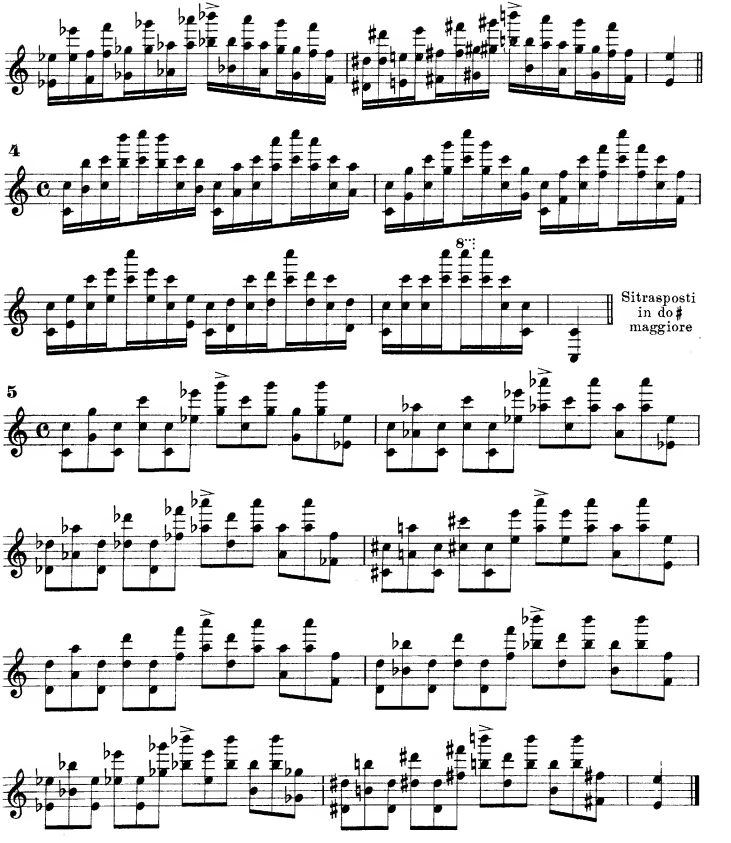

2

22. Arpeggi per ottave.

Tutti questi arpeggi si eseguiscano tanto forte che piano.




2
3


4
8va
Sitrasposti
in do♯
maggiore
5